Advertising：a very short introduction	广告
Winston Fletcher 2010	（英）弗莱彻（Fletcher，W.）著
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Preface	前言
Advertising is riddled with myths and misunderstandings.	广告业充斥着神话与误解。
It is simultaneously believed to be both immensely powerful and immensely wasteful, to increase economic prosperity and to be morally questionable.	在常人眼中，广告行为影响巨大但铺张浪费，在推动经济繁荣的同时却又在道德方面受到质疑。
Neither its historic origins nor its modern operations are well understood.	人们对于广告行为的历史起源和现代运作都不甚了解。
Many of these myths and misunderstandings are almost as widespread within the advertising industry – itself something of a myth, as we shall see – as they are among the public at large.	和普通公众一样，在广告业内部（这个行业本身就是个神话），许多这样的神话和误解同样广为流传。
This short book, written by someone with extensive knowledge of advertising from the inside, corrects and clarifies the misunderstandings that are so common.	本书作者熟知广告业务，他纠正并澄清了人们对广告业的普遍误解。
Chapter 1	第一章
What does advertising do?	广告行为做些什么？
What is advertising?	什么是广告行为？
Like many other commonplace words – think of art, love, and justice, for example – advertising is surprisingly hard to define with precision.	和许多日常用语（比如艺术、爱情和正义）一样，广告行为很难被准确界定。
First, there is the difference between advertising and advertisements: advertising is a process, advertisements are the end result of that process, but the words are often used interchangeably.	首先，广告行为不同于广告：广告行为是一个过程，而广告则是这一过程的终端产品，但这两个词经常被互换使用。
Second, and perhaps more importantly, while the public uses the word ‘advertising’ to cover all kinds of publicity, within the advertising industry the word is used fairly specifically (though even here, confusions arise).	其次（或许这一点更为重要），虽然公众使用“广告行为”一词来指代所有宣传活动，但在广告业内部，这个词只用于特指（尽管混用的情况依然存在）。
In this Very Short Introduction, I shall be using the industry definition.	在本书中，我将使用行业内部的定义。

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Within the industry, advertising is just one type of marketing communication.	在行业内部，广告行为只是众多市场营销手段的一种。
Other types of marketing communication that are not normally defined as advertising include: packaging; sales promotions (money-offs, two-for-ones, competitions, and the like); catalogues; shop windows and in-store publicity; brand placements in television programmes and films; commercial emails; brand names on clothes and other goods; public relations (brand mentions in the media); commercial websites and blogs; and telephone selling.	通常没有被算作广告行为的其他营销手段包括：包装、促销（减价、买一送一、竞拍等）、商品目录、橱窗和店内宣传、影视节目中的品牌植入、商业电子邮件、服饰及其他产品上的品牌名、公共关系（媒体对品牌的提及）、商业网站和博客，以及电话销售。
All of these (and many others), are marketing communications, and are often used to increase the sales of things.	所有这些（以及许多其他手段）都属于市场营销手段，通常被用于增加商品销量。
But within the industry they are not defined as advertisements, nor as advertising.	但在广告业内部，这些手段根据定义并不属于广告，也不算广告行为。
So what exactly is an advertisement?	那么广告究竟是什么？
Though it is a mite blurred at the edges, a good working definition is:	尽管有点含糊，我们不妨对广告做如下界定：
An advertisement is a paid-for communication intended to inform and/or persuade one or more people.	广告是一种付费交流活动，其目的在于提供信息，并且/或者游说一个或多个人。
Let's examine the key words in this definition.	让我们来看看这一定义中的关键词。
First: 'paid-for'.	首先："付费"。
An advertisement that is not paid-for is not, strictly, an advertisement at all.	严格说来，不付费的广告并不是广告。
If no cost whatsoever is involved then the communication may be good publicity, and it may be persuasive, but it is not technically advertising – unless it is an advertisement that has deliberately been given away free (perhaps to a charity, or something similar).	如果不涉及成本，那么虽然相关交流是很好的宣传活动，并且具有游说性质，但它并不能算作广告行为，除非这是一则有意以免费形式发放的广告（比如为了慈善事业或类似的活动）。
Second: 'communication'.	其次："交流"。
Every advertisement attempts to bridge a gap between the sender and the receiver.	每个广告都试图在发送者和接受者之间搭建桥梁。
This bridge is a communication.	这种搭桥行为就是一种交流。
To buy a whole page in a newspaper and leave it blank is not to advertise.	购买报纸的一整版，但留空不作，这样的行为不是广告。
Whether in words or pictures, or usually both,	不管是使用文字或图片，或是两者

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advertisements must communicate something to whoever sees or hears them.	兼具，广告必须传递某种讯息给受众。
Third: 'intended'.	第三："目的"。
As we shall see, particularly in Chapter 7, not all advertisements 'work' in the sense of achieving their intended aims.	我们随后（尤其是在第七章）将看到，并非所有的广告都"能够"达到预期目的。
The fact that an advertisement does not achieve its aims does not detract from it being an advertisement.	即使某则广告没有取得预期效果，这一事实并不会改变它作为广告的性质。
It is the intention that counts.	意图才是最重要的。
Fourth: 'inform and/or persuade'.	第四："提供信息，并且/或者游说"。
Many people, usually critics hostile to advertising, have tried to draw a distinction between informative advertising and persuasive advertising.	许多人，尤其是那些对广告行为持敌视态度的批评者，试图区分信息型广告和游说型广告。
The former is deemed to be acceptable and desirable, the latter to be less acceptable or even totally unacceptable.	前者被认为可以接受并且符合需要，而后者被认为接受度较低，或者完全无法接受。
In reality the line between information and persuasion is impossible to draw.	事实上，根本无法划定信息和游说之间的界限。
All the information an advertiser includes in an advertisement is intended to be persuasive (unless it is there because it is legally necessary).	广告投放者放在广告中的所有信息都意图达到游说的目的（除非法律规定必须包括某些信息）。
But as the persuasive role of advertising is contentious, it is better to say that all advertisements aim to 'inform and/or persuade'.	但是由于广告行为的游说作用具有争议，因此更合适的说法还是所有广告都意图"提供信息，并且/或者游说"。
However, an advertisement that aimed to have no persuasive influence whatsoever would, again, hardly be an advertisement.	不过，一则不打算进行游说的广告很难算是广告。
Finally: 'one or more people'.	最后："一个或多个人"。
All advertisements are addressed to people.	所有广告都以人为对象。
Sometimes to just one person ('Lollipop – be my Valentine and I will be yours forever. Muscleman'); sometimes to countless millions ('L'Oreal. Because You're Worth It').	有时广告只针对一个人（"棒棒糖：做我的情人，我也将永远做你的情人。肌肉男"），有时广告针对无数人（"欧莱雅：因为你值得拥有"）。
When the public thinks about advertising, it almost always thinks about mass advertising, in mass media – the type of advertising on which we will concentrate in this book.	当公众想到广告行为时，他们想到的几乎总是在大众媒体上进行宣传的大众广告行为，在本书中我们将重点关注此类广告。
But small, classified advertisements are a huge	但是，小型的分类广告也是一个规

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advertising sector, particularly in printed media and on the Internet, and must never be forgotten.	模巨大的广告分支，尤其是在平面媒体和互联网上，因此不能忘记这类广告。
In Britain and many other countries, over 40% of the advertising revenue of printed media comes from classifieds, though this percentage is falling sharply throughout the world, as the Internet is winning lots of classified advertising away from more traditional media.	在英国及其他许多国家，平面媒体超过40%的广告收入来自分类广告，不过现在在世界范围内，随着互联网抢走了传统媒体的许多客户，这一数字正在下降。
It has been important to sort out this definition because many things that are popularly considered to be advertisements will hardly be touched upon in this book.	弄清上述定义非常重要，因为本书不会涉及许多被普遍认为是广告的行为。
The focus will be on mass consumer advertising in the major media – television, newspapers and magazines, posters, radio, cinema, and the Internet: in other words, what most people mean by advertising, most of the time.	本书将重点放在大众消费者在大众媒体（如电视、报纸、杂志、海报、电台、电影和互联网）上投放的广告，即大多数人在大多数情况下认为是广告的那些行为。
What does advertising do?	广告行为做些什么？
Another apparently simple and boring question: surely everyone knows advertising sells things – that is its purpose, isn't it? But is it really so simple?	另一个看起来很简单并且已经老掉牙的问题：很显然每个人都知道广告行为意图销售产品——那是它的目的所在，不是吗？但真的这么简单吗？
How about Muscleman?	那个"肌肉男"的例子说明了什么？
What was he trying to sell to Lollipop?	他试图向"棒棒糖"兜售什么东西？
When charities advertise for funds, what are they selling?	当慈善组织通过广告来募集资金的时候，它们在兜售什么？
When the government advertises to stop people smoking, or drinking and driving, or to give blood, what are they selling?	当政府通过广告来敦促人们停止吸烟，或者停止酒后驾车，或者鼓励人们献血的时候，它们在兜售什么？
When the army, or the NHS, or any business, advertises to recruit people, what are they selling?	当军队，或者英国的全国医疗服务体系，或者其他任何机构，通过广告来招募人员的时候，它们在兜售什么？
In every case, the advertisements are intended to 'inform and/or persuade', so they fall squarely within our definition.	在上述每个例子中，广告都试图"提供信息，并且/或者游说"他人，所以它们都在我们的定义范围之内。
But are they really selling things?	但它们真的是在兜售东西吗？
1. What are they selling?	图1 他们在兜售什么？

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This leads to a fundamental feature of advertising which many people find difficult to grasp.	这引向了广告行为的一个基本特征，许多人觉得这一特征难以把握。
Advertising is not a homogeneous entity.	广告行为并不是一种同质实体。
(That is why it is so hard to define with precision.) It covers a multitude of diverse types of communication, with equally diverse objectives.	（这解释了为何难以对广告行为进行精确界定。）它涵盖了大量不同的交流方式，并且具有不同的目标。
Most advertisements, it is true, aim to sell goods and services.	大多数广告的确以销售产品和服务为目的。
But not all do.	但并非所有广告都是如此。
And even those that do, aim to achieve sales in a host of varying ways.	即使那些以销售为目的的广告，它们达到目的的手段也是多种多样的。
Advertisements are like the bits and pieces in a kaleidoscope.	广告就像万花筒里的众多碎片。
Together they appear to make a unified pattern – but in reality each one of them is likely to be quite different from the others.	整体上，它们呈现出一个统一模式，但事实上，每个广告都可能与其他广告截然不同。
Everyone who works in advertising gets used to outsiders asking: 'What makes an advertising campaign successful? What is the secret of effective advertising?' – or something very similar.	每个广告从业人员都已经习惯听到外行人提问："究竟是什么造就了成功的广告宣传？有效广告行为的秘密是什么？"或者类似的问题。
The question implies there must be some kind of 'Golden Key', which advertisers can use to unlock the secret of producing advertising that works.	这类问题暗示，存在某种"金钥匙"，广告投放者可以借助这样的"金钥匙"来揭开成功广告的秘密。
But there is no Golden Key – and there is no single answer to the question 'What makes an advertising campaign successful?'	但事实上这样的"金钥匙"并不存在，并且"究竟是什么造就了成功的广告宣传？"这一问题并不是只有唯一的答案。
(Though the people who ask it are nearly always keen to proffer an answer of their own, which is why they ask the question in the first place.)	（尽管这样发问的人总想提出他们自己的答案，这也是他们发问的首要原因。）
There could never be a Golden Key, because even campaigns that are specifically intended to sell things do so in a multitude of different ways, with a multitude of different immediate objectives.	永远不可能有"金钥匙"，因为即使是那些想要销售产品的广告也是通过各种各样的方式来达到目的的，并且有着各种各样的直接目标。
Here are ten common ones, used by different advertisers at different times for different products and brands (we will look closely at the	有十种常见的目标，不同的广告投放者在不同的时候为不同的产品和品牌选择不同的目标（我们将在第

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difference between a 'product' and a 'brand' in Chapter 3).	三章仔细区分"产品"与"品牌"）。
The list is not comprehensive, and could never be, as advertisers are constantly inventing new objectives.	下列目标并不全面，也不可能做到全面，因为广告投放者总在设立新的目标。
However, a campaign may be intended to:	广告宣传可能试图做到：
launch a completely new brand;	· 推出全新的品牌；
launch a new product into an existing brand – a 'line extension';	· 在已有品牌下推出新产品，即采取一种"品牌延伸"策略；
promote an improvement to an existing brand;	· 对现有品牌进行改进；
make people who have not heard of a brand become aware of it;	· 让那些之前没有听过某个品牌的人对该品牌有所了解；
persuade people who know of a brand but haven't tried it to try it;	· 游说那些知道某个品牌但从未购买的人尝试购买该品牌；
persuade ex-users of a brand to try it again;	· 游说之前使用过某个品牌的人再度尝试该品牌；
persuade current users to use it more often;	· 游说正在使用某个品牌的人更多地使用该品牌；
persuade current users to try using it in different ways;	· 游说正在使用某个品牌的人换种方式使用该品牌；
persuade a different target market – younger or wealthier perhaps – to use the brand;	· 游说另一个目标市场（比如更年轻或者更有钱的人群）来使用该品牌；
persuade retailers to stock the brand, so people can easily buy it.	· 游说零售商储备该品牌产品，以方便人们购买。
These varying objectives demand varied messages, and so demand an almost infinite variety of advertising approaches.	这些迥异的目标需要不同的讯息，因而需要采取各种不同的广告策略。
Many textbooks argue that it is vital to define the single objective of any campaign with precision, and in detail, before running a campaign.	许多教材认为，在开展宣传攻势之前，精确并详尽界定广告宣传活动的目标至关重要。
Advertising that tries to be all things to all people, they argue, always fails.	它们认为，试图向所有人销售所有产品，总会遭到失败。
Well it is certainly essential to define the objectives of any campaign with precision, and in detail – but a campaign may well have more than one single objective, as long as the different objectives are consistent with each other and are in no way mutually contradictory.	的确，精确并详尽界定任何广告宣传的目标至关重要，但是一场宣传活动完全可以有多个目标，只要不同的目标相互兼容，并且不会彼此矛盾。

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Indeed, recent research has shown that most successful campaigns have, on average, approximately two-and-a-half overlapping objectives, for example 'To build awareness among affluent prospective customers of an exclusive new brand which they will find only in top-quality retailers'.	事实上，近来的研究显示，大多数成功的广告宣传平均具有约2.5个相互重合的目标。例如，"在富裕的潜在客户群体中培养对于一个高档新品牌的品牌意识，他们只能从顶级零售商那里购买到该产品"。
(That particular objective includes no fewer than four overlapping objectives – to build awareness/among affluent customers/of an exclusive brand/only available in top-quality retailers – and all of them are essential to achieve the brand's entire goal.)	这个特定目标包括至少四个子目标：（1）在富裕的客户群体中；（2）培养品牌意识；（3）一个高档品牌；（4）只能从顶级零售商那里购买。所有这些目标对于达到该品牌的最终促销目的都至关重要。
The advertising strategy	广告策略
The objectives of any campaign will be spelled out in a crucial document generally called the advertising strategy.	每个广告宣传活动的目标都会在一份关键文件中详细列明，通常这样的文件被称为广告策略。
This is a key blueprint in the creation of new campaigns, and we will return to it frequently throughout the book.	这是新的广告宣传活动的关键方案，我们将会在本书中时常回到这一方案。
Different advertisers and their agencies give it different names, but its purposes are always the same: to define the objectives of the advertising campaign, and to ensure everyone involved in producing the campaign knows exactly what these are.	不同的广告投放者及他们的代理机构给这一做法起了不同的名字，但它的目的总是不变的：界定广告宣传活动的目标，并且确保广告宣传所涉及的每个人都确切知道这些目标是什么。
This will ensure that they all (many of them highly paid creative people) waste no time developing ideas that are irrelevant or are not what is required.	这将确保他们（其中许多人是拿着高薪的创意人员）不会浪费时间构思无关的或者不符合要求的创意。
To achieve these purposes, the advertising strategy will have a raft of subheadings and boxes which must be completed before any work on the campaign goes ahead.	为达到这些目的，广告策略将包括许多条块，这些条块必须在广告宣传工作开始之前完成。
These subheadings/boxes will precisely define the blueprint of the campaign.	它们将精确界定广告宣传活动的详细方案。
They will include the campaign's objectives; facts about the brand that show the objectives to be realistic; the brand's competitors, with details of their advertising and marketing campaigns; a summary of any relevant market research – saying why consumers use the brand, and why they do not; the message the	它们将包括宣传活动的目标；能够确证目标可行性的品牌相关信息；品牌的竞争对手，包括他们的广告行为和市场营销活动的详细情况；所有相关市场调研情况的总结（比如，消费者为何使用该品牌，或者

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campaign must communicate, and the tone in which it must be communicated; which media are likely to be used for the campaign; the budgets available both for the preparation of the advertisements and for the media campaign; a timescale for both the preparation of the advertisements and for the duration of the media campaign when it runs; any other details felt to be important to the campaign in question; and, particularly, the target market at which the campaign will aim.	为何不使用）；宣传活动必须传递的讯息，以及讯息传递过程中必须使用的语气；宣传活动可能采用的媒体；可用于广告筹备和媒体宣传的预算；广告筹备和媒体宣传的时间长度；对宣传活动起到重要影响的其他细节；最后，尤其重要的是，宣传所针对的目标市场。
Many of these important headings will be expanded upon in the chapters that follow.	许多重要的部分将在随后的各章中进行详细讨论。
But because of its crucial importance, let us start with the last first: the target market.	但鉴于其重要性，让我们从最后一项开始：目标市场。
What is a target market?	什么是目标市场？
The two most important facts about an advertising campaign are the brand itself – that is, the product or service being advertised – and its potential purchasers, its target market.	广告宣传活动的两个最重要因素分别是品牌自身（即广告所宣传的产品或服务）和潜在购买者（即目标市场）。
You might think the former to be far more important than the latter, and this would undoubtedly have been the view in years gone by.	你或许认为前者远比后者来得重要，毫无疑问，在过去的那些年里人们普遍持这一看法。
But today the two are seen to be symbiotic: the brand and its target market are inextricably entwined.	但现在这两个因素被认为处于共生状态：品牌和它的目标市场紧密联系在一起。
How come?	为什么会这样？
There are three factors involved.	有三个因素。
First, the ever-burgeoning diversity of products and services in every field means that even the largest, most popular brands are used only by minority segments of the population.	首先，每个领域中的产品和服务日益多样化，这意味着最大的、最流行的品牌也只被全部人口中的少数人所使用。
Even a massive supermarket chain like Tesco is used regularly by only about one-third of the British population.	即使是像乐购这样的大型连锁超市所拥有的客户人数通常也只占到英国总人口的约三分之一。
So advertisers need to find out everything they possibly can about the exact segment of the population they are targeting.	因此，广告投放者需要找出他们所能找到的关于广告目标人群的一切信息。
Second, the growth of market research allows advertisers to know who their potential customers are with much greater precision than used to be the case.	其次，市场调研的发展使广告投放者得以比过去更精确地了解它们的潜在客户。

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And third, media audiences are themselves now so segmented it is essential to specify the target market in order to advertise in the media which will reach them most cost-effectively.	再次，现在的媒体受众是如此分化，为了选择能以最具成本实效的方式接触受众的媒体，确认具体的目标市场非常重要。
The days when one advertisement in a single newspaper like the News of the World (in 1948, the News of the World reached a world-record sale of 8,000,000 copies weekly), or on a single channel like ITV, could reach more than 50% of the British population are long gone.	过去，在诸如《世界新闻》之类的报纸上（1948年，《世界新闻》的销量达到创历史纪录的800万份/周），或者诸如独立电视台之类的电视频道上所投放的广告，其受众人数能够超过英国总人口的50%，但这样的日子早已过去。
(Today, even with mass media like television, different types of people watch different channels, different programmes, and at different times of day: there is no point in advertising to busy business people, on a channel they do not watch, in the middle of the afternoon, for example.)	（如今，即使是像电视之类的大众媒体，不同的人群在每天的不同时段收看不同的频道和不同的节目：中午时间在繁忙的商务人士不可能收看的频道投放针对他们的广告，这样的广告行为毫无意义。）
2. Even a massive retail chain like Tesco is used regularly by only about one-third of the British population	图2 即使是像乐购这样的大型连锁超市所拥有的客户人数通常也只占到英国总人口的约三分之一
The outcome of these three factors has been that products and services are no longer designed and formulated for 100% of the population.	这三个因素造成的结果是，产品和服务不再针对全部人口来设计和制定。
They are designed for specific target markets: clearly defined population sectors, large and small.	它们针对特定的目标市场：明确界定的人群，无论大小。
This is the basis of the symbiosis between the brand and its target market.	这是品牌和目标市场共生的基础。
3. In 1948, the News of the World reached a world record sale of 8,000,000 copies weekly	图3 1948年，《世界新闻》的销量达到创历史纪录的800万份/周
To analyse and understand their target markets, all major advertisers nowadays carry out considerable market research, honed to their own particular needs.	为了分析和理解目标市场，所有的主要广告投放者现在都在进行根据特定需求专门设计的大规模市场调查。
But there are also sizable syndicated surveys available, which are continuous, and which anyone can obtain under contract.	此外，还有大规模的联合调查可供利用，这些调查持续进行，任何人都可以通过合约方式获得调查数据。
Of these, probably the most important is the Target Group Index (TGI).	其中，最重要的数据是目标群体指

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	数（TGI）。
TGI was launched in Britain in 1969, but it is now a global research operation run in over 50 countries by Kantar Market Research, a subsidiary of WPP, one of the world's largest marketing services conglomerates.	目标群体指数于1969年在英国启动，现在已经发展成为一个全球性的调查，在坎塔尔市场调查公司（世界最大的市场调查公司之一WPP集团的分支）的主持下在超过50个国家里进行。
TGI today carries out over 700,000 annual interviews in the countries where it operates, and it identifies the detailed demographic profiles of the users of over 4,000 brands in more than 500 product fields.	目前，目标群体指数调查每年在这些国家进行超过70万次访谈，它涉及五百多个领域内的四千多个品牌。
It will identify their age, class, sex, marital status, working status, education, regional habitation, media consumption, and social activities.	该调查会确认这些品牌使用者详尽的个人信息，包括年龄、阶级、性别、婚姻状况、工作状况、教育、居住情况、媒体消费以及社会活动。
But TGI goes much further.	但目标群体指数提供的讯息不止这些。
It analyses each brand's frequency of use: do its consumers use the brand often ('heavy users') or infrequently ('light users')?	它分析每个品牌的使用频率：该品牌的消费者究竟是经常使用该品牌（"高频使用者"），还是不经常使用（"低频使用者"）？
It analyses consumers' opinions and attitudes to 250 questions covering health, holidays, finance, the environment, and many other subjects, correlating this invaluable psychographic and personality data with brand usage.	它分析消费者对250个问题的观点和态度，这些问题涵盖健康、假期、财政、环境和许多其他主题，将宝贵的心理和个性数据与品牌使用情况关联在一起。
TGI collects and provides all this data because it knows it to be the information advertisers, media, and agencies (its own target markets) will require in order to learn as much as possible about their target markets.	目标群体指数收集并提供所有此类数据，因为它知道这些是广告投放者、媒体和代理机构（它自己的目标市场）所需要的信息，以便能尽可能地了解他们的目标市场。
The TGI data helps advertisers and their agencies identify those consumers who are potentially the most likely sources of sales: the target market.	目标群体指数提供的数据帮助广告投放者和它们的代理机构确认潜在的最有可能成为它们销售来源的消费者：目标市场。
But it will also reveal the target market's attitudes to the brand.	但它同时也揭示目标市场对于品牌的态度。
What do consumers want from the brand, and what do they not want?	消费者想从品牌那里得到什么？
This again reflects the symbiotic relationship	不想得到什么？这再次反映了品牌

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between the brand and its target market.	和目标市场的共生关系。
The brand only exists to provide its target market with what it wants.	品牌存在的目的就是要为它的目标市场提供对方所需要的产品和服务。
So let us now explore what consumers want from their brands.	因此，让我们来看看消费者想从品牌那里得到什么。
What do customers want from their brands?	消费者想从品牌那里得到什么？
Facts or images?	信息或形象？
Yet another seemingly simple and silly question, you may feel!	还有一个看似简单且愚蠢的问题，你已经感觉到了！
Surely people just want the things they buy to do what they say they are going to do, efficiently and reliably: to be 'fit for purpose', as consumer protection laws state.	人们当然希望他们所购买的产品能够有效地、可靠地兑现它们的承诺：正如消费者保护法所说，能"起到应有的效果"。
Not quite.	但这一期望没能完全实现。
Another effect of the symbiosis between brands and their target markets has been a shift of emphasis away from product formulations, and towards end-benefits.	品牌和目标市场的共生关系还导致关注重点从产品的原料构成转向最终利益。
Put simply, people do not buy drills because they want drills, they buy drills because they want holes.	简单来说，人们不是因为需要钻机而买钻机；他们买钻机是因为他们需要洞眼。
Unless you are a metallurgist, when you buy a drill its metallic specification will be unimportant to you.	除非你是个冶金学家，否则当你购买钻机时，它的金属配件规格对你来说无关紧要。
You don't care about its metallic specification – you just need some holes.	你并不在意它的金属配件规格，你只需要一些洞眼。
It is astonishing how often policymakers fail to grasp this vital fact.	令人震惊的是，政策制定者时常没能领会这一关键事实。
Take a look at a petfood pack, for example.	让我们来看看宠物食品包装的例子。
Petfood manufacturers are legally required to publish exact ingredient specifications on their packs – though pet owners care only about the end-benefits: that their pets will enjoy the petfood and will stay healthy.	法律规定，宠物食品制造商必须在包装上注明食品具体的成分，虽然宠物的主人们只关心最终利益：他们的宠物能享受食物并保持健康。
The detailed specifications mean nothing to them.	具体的成分说明对他们来说无足轻重。
And because human beings (and pets) vary, the end-benefits which different groups of people require from similar products inevitably vary too.	因为人与人（以及宠物与宠物）不尽相同，不同人群对于相似产品所要求的最终利益也不尽相同。

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So the different groups comprise different target markets.	因此，不同的人群构成不同的目标市场。
And advertising campaigns will need to promote the differing end-benefits that each of the target markets requires.	广告宣传活动需要推销各个目标市场所需的不同的最终利益。
Naturally advertisers have always appreciated that different people want different things, and that people buy goods for the benefits they provide.	广告投放者当然总是希望不同的人需要不同产品，并且人们因为它们所带来的利益而购买产品。
But if you look at any book of 19th-century advertisements – try Leonard de Vries's excellent Victorian Advertisements, for example – you will quickly see that in those days almost all advertisements concentrated on the product itself and how it functioned.	但如果你翻看任何关于19世纪广告的书（比如，莱昂纳多·德弗里斯的杰作《维多利亚广告》），你会很快发现，在那些日子里几乎所有的广告都将重点放在产品本身以及如何使用该产品上。
Today most advertising campaigns concentrate on end-benefits.	如今，大多数广告宣传都聚焦于最终利益。
Product ingredients and formulations will only be mentioned to back up and justify the end-benefits the product provides.	产品成分和构成仅仅被用来支持产品所提供的最终利益，并使其合理化。
And – especially in an affluent society – the benefits that consumers want from products are not only factual and functional.	消费者从产品中想得到的利益不仅仅是信息和功能，这一点在一个富裕社会中尤其明显。
Consumers want and expect psychological and emotional, as well as functional, end-benefits from the goods they buy.	在功能之外，消费者还想要并期待从所购买的产品那里得到心理的和情绪的最终利益。
Yes, they want them to function properly, to be 'fit for purpose', that goes without saying.	是的，他们想要产品正常运行，能"起到应有的效果"，这一点无须赘言。
But they also want their purchases to make them feel good, in any number of ways.	但他们同样想要所购产品以各种方式让他们感觉良好。
In advertising terms, they want the brand image to be right for them.	用广告业的术语来说，他们希望品牌形象适合他们。
The brand image is the halo of feelings and emotions that brands inspire.	品牌形象是品牌所激发的感觉和情绪所带来的光环。
Consumers may want the image of a brand they buy to make them feel more glamorous, or younger, or cleverer, or in-the-know.	消费者希望所购品牌的形象能让他们更有魅力，更为年轻，更加聪明，或更加广博。
They may want their brand's image to make them feel more masculine, or feminine, or more healthy, or a more sensible shopper, or a better parent, or more ecologically conscientious.	他们想要所购品牌的形象让他们更富男子气概，更具女性魅力，更加健康，或让他们成为更明智的消费

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	者，更好的父母亲，或更彰显出他们的环保意识。
And these brand image benefits will be crucial to their buying choices.	这些品牌形象所带来的利益对于他们的购买选择至关重要。
So the advertising campaign must take account of such emotive benefits – and, once again, these will vary for different target markets.	因此，广告宣传活动必须将这些情感利益考虑在内。我要再次强调的是，不同的目标市场有着不同的情感利益。
The advertising strategy will define what the target market's emotive requirements are.	广告策略将界定目标市场的情感需求。
And nowadays, in many product fields, it is customers' psychological and emotive needs, as much as their functional needs, which a brand and its advertising must cater for.	如今，在许多产品领域，品牌及其广告行为在满足客户的功能需求之外，还必须迎合客户的心理和情感需要。
There is clear research evidence that 'emotional' advertisements are, on average, more effective than unembellished factual advertisements.	有明确的研究证据表明，"以情动人"的广告总体而言比直白的事实型广告更为有效。
This is particularly true in those markets – unlike drills – where brand imagery is crucial to consumers, markets as diverse as automobiles, airlines, and alcohol; clothes, cosmetics, and carbonated drinks.	与钻机的例子不同，在那些品牌形象对于客户至关重要的市场，这一点尤其明显。这样的市场包括汽车、航空、酒类产品、服饰、化妆品以及碳酸饮料的市场。
None of this is as new as critics of modern advertising contend.	与现代广告行为的研究者所认为的正好相反，这些都不是新兴产物。
It is clear that since earliest history, human beings have been well aware of the imagery – 'the emotional baggage' – of the products and clothes they own and display.	很显然，有史以来人们就对他们拥有并展示的产品和服饰的形象（所谓的"情感态度"）十分了解。
But equally, none of this is a charter to produce emotional advertisements that disregard the product itself.	但是，这并不等于说，我们可以抛开产品本身，制作纯粹的情感型广告。
It is absolutely vital for a brand's image to be consistent with its functional benefits, and vice versa.	品牌的形象必须与它的功能利益相一致，反之亦然；这一点至关重要。
Cynics contend that a clever advertising campaign can make the public think whatever the advertiser wants them to think about a brand.	对广告极度不满的批评者认为，巧妙的广告宣传活动能够左右公众的思维，让他们按照广告投放者的预期形成对于产品的看法。
Not so.	但事实并非如此。
No matter how clever it is, advertising cannot make consumers think a weak beer is strong, or	不管广告宣传多么巧妙，广告行为不可能让消费者将口感清爽的啤酒

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a sweet wine is dry – or a blunt drill will make good holes.	认作是重口味的，或者将甜的葡萄酒认作是没有甜味的，或者认为一个钝的钻机能钻出好的洞眼。
Clever (but foolish) advertising may persuade consumers to buy the product once, but they will then quickly discover they have been cheated.	巧妙的广告行为可以游说消费者购买该产品一次（但这样做其实很愚蠢），但他们很快就会发现他们上当受骗了。
The functional and the image benefits that a brand offers, which the advertising must aim to communicate, must interlock as tightly as pieces in a wooden jigsaw.	品牌所提供的功能和形象利益（这是广告行为所必须传递的讯息）必须像七巧板的部件一样紧密联结在一起。
If the pieces do not fit together perfectly, consumers will find the brand confusing, therefore unacceptable, and ultimately self-defeating.	如果各个部件没有紧密吻合，消费者就会发现该品牌存有疑问，因此无法接受，并最终导致品牌的失败。
It would be akin to an ineffectual leader puffing himself up like a great emperor and then failing to win a battle.	这就好比一个领袖先是将自己吹嘘成一个伟大的皇帝，随后却无法赢得战斗。
Finally in this section, it is essential to keep in mind the diversity of advertisers and advertising, already emphasized.	最后，在这部分必须牢牢记住广告投放者和广告行为的多样性，之前我已经强调过这一点。
Most of the above, for simplicity's sake, has related to the advertising of products: goods rather than services.	简单起见，上述内容大半与广告行为的产品有关：涉及商品，而不是服务。
But in most affluent countries, services today account for a major percentage of the gross national product.	但在大多数富裕国家，服务如今已经占到国民生产总值的绝大部分。
Indeed, the value of the service sector is now often larger than that of the product sector.	事实上，服务业的价值如今常常超过生产业。
In Britain, for example, the service sector accounts for some two-thirds of the economy: retailers, entertainment, financial services, travel, and tourism are huge sectors, and huge advertisers (see table on page 33).	例如，英国的服务业占到经济总量的约三分之二：零售、娱乐、金融服务、旅行和旅游都是重要的行业部门，同时也是主要的广告投放者（参见第33页的表格）。
Everything written about goods in the paragraphs above applies equally to services.	在上述段落中关于商品的一切讨论也适用于服务产品。
It is just as important to define the service's target market (and TGI covers all major services, as well as products); to define the end-benefits the service offers; to blend factual benefits with emotional benefits; and to communicate the desired brand image.	界定服务产品的目标市场（目标群体指数除了商品之外，也覆盖所有的主要服务行业），界定服务产品的最终利益，将资讯利益和情感利益结合起来，传递理想的品牌形象——这些操作同样重要。

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The symbiosis between brand and target market is fundamental in all modern advertising, whatever is being advertised.	品牌与目标市场的共生关系对于所有类型的现代广告行为来说都极其重要，不管所宣传的产品是什么。
How are all these decisions taken?	如何作出所有这些决定？
The brief and truthful answer is: with great difficulty.	简短而真实的回答是：费九牛二虎之力。
John Hobson, one of the most thoughtful and analytical British advertising men of the 20th century, who founded one of the era's most successful advertising agencies in 1955, said:	约翰·霍布森是20世纪英国最具思想、最有分析能力的广告从业人员之一。他于1955年创立了这个时代最成功的广告代理机构之一。霍布森说道：
In advertising there are always dozens of ways of doing any job.	在投放广告时，总是有数十种不同方法来完成工作。
We consider them all and then test and test and test until we get the right one.	我们反复思考所有这些方法，随后不断测试，直至最终找到最合适的一种。
But in the decades since 1955, myriads of campaigns have been tried – and some did the business, while others were found lacking.	自1955年之后的数十年里，人们尝试了无数种广告宣传手段，其中一些很成功，而另一些则有所欠缺。
At the same time, advertisers have carried out literally countless market research studies.	与此同时，广告投放者已经进行了无数次市场调研。
This all means that the 'dozens of ways of doing any job' can usually be whittled down in advance, if all the relevant information is carefully studied and analysed.	这一切都意味着，如果所有的相关信息都经过仔细研究和分析的话，可以预先排除一部分所谓的"适用于任何工作的数十种方法"。
Today the prime responsibility for studying and analysing this information falls to people who are called account planners.	如今，研究和分析这些信息的责任由那些被称为广告企划人员的人来承担。
Though account planning is now practised globally, it did not come into existence until around 1970, when two London advertising agencies developed it almost simultaneously.	广告企划现在已经在全球范围内实行，不过这一做法直到1970年左右才出现，当时伦敦的两家广告代理机构几乎同时发展出这一设想。
The two agencies were J Walter Thomson London, the UK subsidiary of the giant JWT American agency, now owned by the WPP conglomerate; and a then infant British agency called Boase Massimi Pollitt, founded in May 1968.	这两家机构是智威汤逊公司伦敦分部（美国广告业巨头智威汤逊公司在英国的分支，现在归WPP集团所有）和当时刚起步的英国代理机构博厄斯·马西米·波利特公司（创立于1968年5月）。
The name 'account planning' came from J	"广告企划"这一术语出自智威汤逊

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Walter Thomson London, and the two agencies developed the system in slightly different ways.	公司伦敦分部，两家公司所发展的这一体系略有不同。
Other agencies have since made their own small adjustments, but the fundamentals of the system are universal.	其他代理机构随后对这一体系各自进行了细微修改，但体系的基本组成具有普遍性。
The account planning system demands that an account planner – an analytical researcher – is assigned by the advertising agency to every client.	广告企划体系要求广告代理机构为每一家客户指派一名广告企划人员（对客户进行分析的调查员）。
The account planner is not a backroom boffin, as researchers in advertising agencies used to be, but personally represents the agency to its clients at meetings, up front.	广告企划人员不同于过去的广告代理机构里那种秘密的研究人员，他们会在各项会议上代表该机构与客户进行坦率的交流。
The account planner will analyse all the available data about the brand to be advertised: sales trends, past research, past campaign results, competitors' activity, consumers' attitudes – everything mentioned above in connection with the advertising strategy blueprint.	广告企划人员分析与品牌相关的所有数据，包括销售趋势、以往的研究、以往宣传活动的结果、竞争对手的活动、客户的态度等，包括了上文提及的与广告策略方案有关的所有信息。
Having analysed all the data, account planners are then responsible for developing and drafting the detailed advertising strategy: what are the aims and targets of the advertising, how will it achieve them? All of this will need to be agreed by the planner's colleagues in the agency, and then by the client.	在分析所有数据之后，广告企划人员要负责构思并起草详细的广告策略：广告的目的和对象是什么？怎样实现？所有这一切先要经过同事们的同意，然后再得到客户的首肯。
With the abundance of data now available, transmuting it all into an effective advertising strategy is not easy.	现在有了充足的数据，要将这些数据转化为有效的广告策略并不简单。
The account planner needs to be highly computer literate and needs skill, experience, and insight to study masses of research and sales information, boil it all down to a few key conclusions, and deduce from these exactly what the advertising campaign must communicate, and to which target market.	广告企划人员需要具备高超的电脑使用技巧，并具备相应的技术、经验和洞察力，对大量调研信息进行分析，从这些信息中得出几个关键性的结论，并推断出广告宣传活动必须传递的讯息和广告的目标市场。
Simplistic, clichéd conclusions and objectives are useless.	简单并且老掉牙的结论和目标毫无用处。
If the account planner can say nothing more than that the brand is better than its competitors, and the campaign must persuade the public of this fact, the resulting advertising	如果广告企划人员的结论只是该品牌比竞争对手更好，因此广告宣传要说服公众相信这一事实，那么由此所完成的广告宣传很可能变得空

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campaign is likely to be bland to the point of tedium.	洞无物。
The planner must be much sharper and go far deeper.	企划人员必须具备更为敏锐的观察力，并且对信息进行更为深入的发掘。
What are the brand's real functional and emotional strengths and weaknesses; in which respects is the brand better (or worse) than its competitors?	该品牌在功能和情感方面的优点和缺点是什么？在哪些方面该品牌比它的竞争对手更好（或更差）？
How can all this be persuasively communicated?	怎样才能以有说服力的方式将这些讯息传递给受众？
Which target market, or target markets, must be persuaded?	哪个或哪些目标市场必须被说服？
Which arguments – both rational and emotional – should be deployed to persuade them?	应该陈述哪些理由（包括理性和情感两个方面）来游说对方？
Talented account planners will put flesh on the bare bones of the data, and make the advertising strategy inspiring and exciting to those who will have to put it into effect.	优秀的广告企划人员在数据基础上建立起详尽的架构，让广告策略在那些实施人员眼中变得鼓舞人心、令人兴奋。
(Unsurprisingly, the best account planners are nowadays highly rewarded – and incidentally, a high percentage of them are female.)	（毫不奇怪，最优秀的广告企划人员如今都拿着高薪，其中女性占了很大比重。）
Only at this point will the agency's creative teams and the media specialists go to their starting blocks and prepare to get the campaign moving.	只有在这一步完成后，代理机构的创意团队和媒体专家才开始他们的工作，准备实施广告宣传。
The next part of the account planner's task is still more difficult.	广告企划人员的下一个任务更为艰巨。
Once the draft advertising strategy has been agreed, and put into action, it will be the account planner's responsibility to ensure that the resulting campaign meets the strategy's stated objectives.	一旦广告策略的草案被接受并实施，广告企划人员要负责确保宣传活动的结果达到策略所规定的目标。
However, we would be jumping too far ahead of ourselves to deal with this process now: we will see how it works in Chapter 7.	但是，现在讨论这一过程为时尚早：我们将在第七章来探讨它究竟如何操作。
First, we must ourselves now do some basic investigation, into the history of advertising, to show how and why it has developed in the ways it has.	首先，我们现在必须对广告行为的历史进行一些基本调查，来说明这一行为如何以及为何发展成如今的方式。
It is a complex and unusual industry with many separate parts, and to understand how advertising works it is essential to disentangle	这是一个复杂而又罕见的产业，分成多个部分。要想理解广告行为如何运作，就必须明白这一产业为什

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why it is so split up, and to define what the separate parts do.	么如此四分五裂，并界定各个部分的功用。
Chapter 2	第二章
How the advertising industry is structured	广告业由哪几个部分构成？
Look back in wonder	回顾过去
Like most people, you probably believe advertising is a relatively modern phenomenon – perhaps a century or two old – and that it was invented in America.	和许多人一样，你或许也以为广告行为直到近代才出现，或许只有一两百年的历史，并且你会以为广告源自美国。
Both are twaddle.	但这两个想法都是错误的。
Advertising shop signs existed some 6,000 years ago, and were common in Rome and throughout the ancient world.	具有广告功能的商店标志早在约6000年前就已经出现，在古罗马和整个古代世界，这样的标志已经普遍使用。
But it was the classical Athenians who can probably lay claim to the invention of commercial advertising as we know it today.	但我们现在所说的商业广告行为，其发明权要归属于古典时期的雅典人。
In Athens, town criers, chosen for their mellifluous voices and clear elocution, strolled through the streets making public proclamations, and interrupted their proclamations with paid-for advertisements (just as advertisements interrupt television newscasts today).	在雅典，街头公告员因为他们动听的嗓音和清晰的解释而受命在街头向民众宣讲重要的政府公告；在宣讲过程中，他们间或插入付费广告（就像现在电视节目当中插播广告的做法一样）。
Aesclyptoe, an early Athenian cosmetician, used town criers to promote his lotions and potions with consummate professionalism:	雅典早期的化妆师埃斯可里普陀雇用街头公告员，通过出色的专业口号来宣传他的化妆品。
For eyes that are shining, for cheeks like the dawn,	为了闪亮的眼睛，为了朝霞般的脸颊，
For beauty that lasts after girlhood has gone,	为了青春流逝后继续貌美如花，
For prices in reason the women who know	为了女人心知肚明的价格实惠，
Now buy their cosmetics from Aesclyptoe.	快抢购吧，埃斯可里普陀有化妆用品。
This 'jingle' – it was probably sung – could have sprung yesterday from a highly paid London or New York copywriter's laptop.	这首广告顺口溜（它当初很可能是唱出来的）就像是昨天才刚由伦敦或纽约某位拿高薪的广告词作者创作完成的。
4. A Roman advertisement for a brothel	图4 一份古罗马的妓院广告
Following the Athenians, advertising	套用雅典人的做法，广告行为在古

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burgeoned in Rome, Herculaneum, and Pompeii, where prostitutes' ads can still be seen carved into the stonework of the once buried city.	罗马、赫库兰尼姆和庞贝兴盛起来。在一度被火山灰掩埋的庞贝古城，如今依然可见雕刻在石头上的妓院广告。
Thus was one of the world's oldest professions linked with another of the world's oldest professions from the start.	由此可见，世界上最古老的两大职业从一开始就走到了一起。
During the 'dark ages' after the fall of the Roman Empire, advertising appears to have disappeared.	在罗马帝国衰亡后的"黑暗时代"，广告行为似乎一度消失了。
Then it reappeared, in Britain and France during the 13th century, again being sung by town criers.	到了13世纪，它又在英国和法国重新出现，还是由街头公告员进行宣唱的老套路。
Printed advertising followed hard upon Gutenberg's invention of the printing press in Germany in about 1450.	谷登堡于1450年前后在德国发明印刷机，平面广告随即出现。
The first known printed advertisement in English was published in 1477, printed by William Caxton, who had brought printing to Britain a few years earlier.	目前所知最早的英文平面广告出现于1477年，由威廉·卡克斯顿印制，他在几年前刚将印刷术带到英国。
By the start of the 17th century, advertising was already so common that in 1712 the British government introduced a tax of one shilling (a sizable sum) on every advertisement published in a newspaper.	到17世纪初，广告行为已经极为普遍。1712年，英国政府开始对报纸上的每份广告征收一先令（相当可观的一笔钱）的税额。
But this tax did little to restrain advertising's growth.	但这笔税并没有遏制广告行为的增长。
In 1759, the great lexicographer Dr Samuel Johnson wrote: 'Advertisements are now so numerous they are very negligently perused.'	1759年，伟大的词典编撰者塞缪尔·约翰逊博士这样写道："现在广告的数量如此之多，人们只是漫不经心地加以浏览。"
An opinion many people express to this day, without realizing its centuries-old ancestry.	直到今天，许多人依然持这一观点，只不过他们不知道几个世纪前约翰逊就已经这样说过。
The government's 1712 tax was not repealed until 1853, by which time just under two million newspaper advertisements were being taxed annually.	直到1853年，英国政府才废除了从1712年起开始征收的报纸广告税。到1853年，每年被征税的报纸广告还不到200万条。
At the same time, a vast number of advertisements were appearing in 'illegal' publications, which were not registered for the tax, plus legal and illegal posters and billboards, and handbills which were pushed	与此同时，数量惊人的广告出现在一些"非法"出版物上（这些出版物没有被列入征税范围），加上一些合法和非法的海报和大型户外广告牌，还有一些宣传单（当人们走在

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into people's fingers as they walked about the streets, along with a galaxy of invented advertising ideas, many of them entertainingly eccentric (one company devised a way to shoot advertisements into people's gardens with a gun).	街上时，这些宣传单会被塞到他们手中），以及无数新鲜的进行广告宣传的点子（许多想法古怪可笑，例如有一家公司发明了一种方法，将广告用枪射入人们的花园里）。
Unsurprisingly, people began complaining, as they have complained ever since, that there was far too much advertising, and that something needed to be done about it.	毫不奇怪，人们开始抱怨广告数量过多，有待管制，这样的抱怨一直延续至今。
Little was.	但期盼中的广告管制并没有出现。
5. In 1759, Dr Samuel Johnson wrote 'Advertisements are now so numerous they are very negligently perused.'	图5 1759年，伟大的词典编撰者塞缪尔·约翰逊博士这样写道："现在广告的数量如此之多，人们只是漫不经心地加以浏览。"
Initially advertisements were entirely text, without illustration, and were generally written by the merchant himself.	最初的广告完全是文本，没有插图，通常由商人亲自撰写。
But by the end of the 18th century, specialists in advertisement writing began to appear, as did illustrations.	但到了18世纪末，专业从事广告词写作的文案人员开始出现，同时广告也配上了插图。
These were produced by people calling themselves 'advertising agents', because they not only wrote and illustrated the advertisements, they also acted as sales agents for the media, selling advertising space to the merchants.	制作这些文字和插图的人员称他们自己为"广告代理"，因为他们不仅为广告配上文字和插图，而且还为媒体充当销售代理，向商人兜售广告空间。
Almost certainly the first advertising agent in Britain – and in the world – was William Taylor, who so described himself in an advertisement for his services in 1786.	英国（同时也是世界上）的首位广告代理商基本可以肯定是威廉·泰勒，他于1786年在一份广告中将自己的服务称为广告代理。
(It is often claimed that the American Volney B. Palmer set up the first advertising agency in 1842 in Philadelphia, but Taylor predated him in London by more than half a century.)	（时常有人认为，美国人沃尔内·B.帕尔默于1842年在费城建立了首家广告代理机构，但泰勒在伦敦的业务比他早了半个多世纪。）
And the great essayist Charles Lamb was an early freelance copywriter, raking in a little extra cash by writing advertisements for his friend, the advertising agent James White, during the early 1800s.	伟大的散文家查尔斯·兰姆是一位早期的广告词自由撰稿人。在19世纪初，兰姆曾为他的朋友，广告代理商詹姆斯·怀特撰写广告词来挣点外快。
The basic three-part structure of the advertising industry in Britain – later to spread throughout the world – was thus established: advertisers,	由此，英国广告业的三方架构（后来传播到全世界）在当时已经确立：广告投放者负责购买广告所需的空

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who bought space for their advertisements; media, who sold the space; and agencies, who were middlemen – selling space on behalf of the media, and creating advertisements for the advertisers.	间；媒体负责销售空间；代理机构起到中间人作用，代理媒体销售空间，同时又为广告投放者制作广告。
The advertising tripartite	广告行为的三方架构
'The advertising industry does not exist', my first boss used to quip.	"广告业并不存在。"我的前任老板曾经这样开玩笑。
He was not, as you may be thinking, saying that advertising people are not industrious: as in all industries, some are and some are not.	或许你以为他是在玩双关语，暗指广告从业人员不够勤奋，但他并不是这个意思：和所有的行业一样，有些人员勤奋工作，有些人则并不勤奋。
He was saying that there is no such entity as the advertising industry.	他的意思是，不存在所谓的"广告业"这样一个实体。
What people call the advertising industry is an amorphous patchwork of different companies and specializations, broadly divisible into its three basic sectors – usually called the 'advertising tripartite'.	人们所说的"广告业"，实际上是由不同的公司和专业操作所组成的杂乱无章的混合体，它可以被粗略划分为三个部门，通常这些部门被称为"广告行为的三方架构"。
Though other ways of organizing advertising have been tried over the years, the 'advertising tripartite' structure is now the basis of advertising industries throughout the world, and may be assumed to be the best and most functional way to organize the creation and production of advertising campaigns.	虽然这么多年来也有人曾经尝试过其他组织广告行为的方式，但现在在全世界范围内"广告行为的三方架构"已经是广告业的基础，并且被认为是最好的、最有效的组织广告宣传活动的方式。
As in the 19th century, the three legs of the advertising tripartite are the advertisers, the media, and the advertising agencies.	和19世纪一样，现在广告行为的三方架构分别是：广告投放者、媒体和广告代理机构。
Let us consider each in turn.	让我们依次来看这几个部分。
First, the advertisers: retailers, manufacturers, finance companies, charities, governments, loving suitors like Muscleman, and countless others.	首先，广告投放者：零售商、生产商、金融公司、慈善机构、政府、像"肌肉男"那样的求爱者，以及无数类似的人或机构。
They pay for all the advertising, but advertising is not their principal activity.	它们为所有的广告行为买单，但投放广告并不是它们的主要活动。
For them, advertising is a means to an end.	对于它们来说，广告是达到目的的手段。
It is, as we saw earlier, one of the numerous means of marketing communication.	我们之前已经看到，广告只是众多市场营销手段中的一种。

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For many, it will be their main means of marketing communication, on which they spend considerable sums of money.	对于许多公司来说，广告是它们主要的营销手段，为此它们投入数量惊人的资金。
These will generally be advertisers selling high-volume famous brands to the general public: brands like Coca-Cola, Sony, L'Oreal, Toyota, Tesco, British Airways, and tens of thousands more.	这些公司中有许多是向公众兜售大量知名品牌的广告投放者，所宣传的品牌包括：可口可乐、索尼、欧莱雅、丰田、乐购、英国航空以及数以万计的其他品牌。
Because their target markets are large, they will use mass media to reach them, and advertising in mass media is expensive.	因为它们的目标市场很大，它们会使用大众媒体来进行宣传，而在大众媒体上投放广告代价不菲。
But for other advertisers, advertising will be a far smaller component in their marketing communications mix.	但对于其他广告投放者来说，广告行为只占它们市场营销组合策略中很小的一部分。
These will generally be advertisers addressing relatively small, tightly defined target markets.	这些广告投放者通常只针对规模较小的、严格界定的目标市场。
Advertisers in this group will include businesses selling to other businesses rather than to the public; or selling to hobbyists who read specialist hobby magazines and visit specialist websites; or selling to people from a narrow demographic sector like the very old, or the very rich, or owners of unusual pets; or selling to residents in a particular locality, in which the advertiser trades.	这一群体中的广告投放者包括以其他商业机构（而不是公众）为销售对象的商业机构、以具有特定爱好的人群（他们阅读相关的专业杂志，访问专业网站）为销售对象的商业机构、以范围较小的人群（如高龄人士、超级富翁、特殊宠物的拥有者）为销售对象的商业机构，以及以居住在广告投放者业务范围内的某个特定区域的居民为销售对象的商业机构。
Big or small, advertisers are the driving force of the advertising industry.	无论规模是大是小，广告投放者是广告业的驱动力。
They are the paymasters, they call the tunes, and they want to see results.	它们负责付钱，掌控整个过程，并且想要看到结果。
Yet almost nobody who works for an advertiser thinks of themselves as working 'in advertising'.	但是几乎没有哪个为广告投放者工作的员工会认为他们是在"广告业"工作。
They work, say, in carbonated drinks (Coca-Cola), or in consumer electronics (Sony), or in toiletries and cosmetics (L'Oreal), or in the automobile industry (Toyota), or in retailing (Tesco), or in travel (British Airways).	他们的所属行业可能是碳酸饮料（可口可乐）、电子产品（索尼）、化妆品（欧莱雅）、汽车（丰田）、零售业（乐购）或旅行（英国航空）。
Within each of those large organizations, there will be people who work full-time, or almost full-time, on their company's advertising.	在上述每个大型商业机构里，都有人全职，或几乎全职在负责公司的

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	广告业务。
But in a few months or years these people may well be moved to another department within the company.	但几个月后或几年后，这些人就可能被调到公司内的另一个部门。
Advertising is, perhaps temporarily, a key part of their professionalism, but it is not their profession.	或许，广告业务在某段时间内是他们职务的关键组成部分，但这并不是他们的职业。
They do not think of themselves as being part of 'the advertising industry'.	他们并不认为他们自己属于"广告业"。
The same is largely true of the second leg of the advertising tripartite, the media.	三方架构中的第二部分（媒体）也同样如此。
The media – in particular, television, print, posters, radio, cinema, and the Internet – carry and publish advertisements in return for advertisers' money.	媒体，尤其是电视、印刷品、海报、电台、电影和互联网，播放或出版广告以换取广告投放者的资金。
Today the media receive approximately 90% of all the money the advertisers spend.	如今，广告投放者所花费的资金中，近90%用于媒体。
In the past, the media received 85%, and the remaining 15% went to advertising agencies as a fixed-rate commission.	过去，媒体占到85%，剩下的15%付给广告代理，作为固定的佣金。
Nowadays, that fixed-rate commission system is virtually obsolete.	现在，固定比例的佣金制度已经几乎废除。
The exact percentages the media receive, and the agencies get paid, are subject to negotiation – but on average, agencies get about 10%, rather than 15%, of the total, and the media receive the rest.	媒体和代理各自收到的资金比例取决于谈判的结果，但总体上，代理机构拿到10%，而不是15%，而媒体则得到剩余资金。
Television, radio, cinema, and posters carry, almost exclusively, display advertising.	电视、电台、电影和海报几乎包揽了所有的展示广告。
Print media and the Internet carry a mixture of display and classified advertising.	平面媒体和互联网则既有展示广告，也有分类广告。
This is an important distinction.	这是一个重要区别。
First, because approximately 40% of print media's advertising revenue comes from classifieds (though much of this is migrating to the Internet, a key medium for classified advertising).	首先，平面媒体约40%的广告收入来自分类广告（虽然现在其中的相当部分正转向互联网，后者如今是分类广告的关键媒介）。
But second, and more importantly, grasping the different ways in which classified and display advertisements work is crucial to an understanding of how advertising works.	其次，更为重要的是，要想理解广告行为如何运作，就必须明白分类广告和展示广告的不同工作原理。
Put simply, there are advertisements which people look for (classifieds), and advertisements which look for people (display).	简单来说，有两种广告：人们寻找的广告（分类广告）和找人的广告

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	（展示广告）。
Display advertisements are necessarily intrusive, because they must catch the attention of people not initially interested in their messages; classified advertisements are not intrusive, because they rely on people perusing them for items they are consciously searching for.	展示广告总是侵扰性的，因为它们必须吸引那些原本对它们的讯息不感兴趣的人。分类广告则没有侵扰性，因为它们依赖于人们的浏览，人们有意识地从中寻找讯息。
Television, radio, posters, and cinema are, by their very nature as media, unsuitable for classified advertising (though 'Teletext' is a subcategory of classified).	电视、电台、海报和电影作为媒体，不适合分类广告（虽然"电视节目中的文字讯息"是分类广告的一个分支）。
This partly explains why the arrival of television in the 1950s did not decimate print media in the way many people had predicted: the print media were buoyed up by the revenue from their classifieds.	这也解释了为何电视在20世纪50年代的出现并没有如许多人预测的那样消灭平面媒体：来自分类广告的收入支撑着平面媒体。
Equally, it is because the Internet is so especially good as a search medium that it has seriously bitten into the classified advertising revenues of print media in the 21st century.	同样，由于互联网作为搜索媒介的功能极其强大，因此到了21世纪它已经对平面媒体造成了极大威胁，后者本可以从分类广告中获得不菲的收入。
Most mass media would not exist if they did not receive hefty revenues from advertising.	如果没有来自广告的大量收入，大多数大众媒体都无法生存。
The only exceptions are public service media like the BBC, wholly funded by the state, and paid for by governments in various ways around the world.	唯一的例外是公共服务媒体，如BBC，它们完全由政府资金支持，在全世界范围内由政府通过各种方式支付资金。
These government-funded media comprise but a small fraction of the total international media scene.	这些得到政府资金支持的媒体只占到全世界媒体的很小一部分。
Nonetheless, media that depend on advertising funding, the vast majority of media, do not think of themselves as being part of the 'advertising industry' either.	虽然如此，那些依赖广告收入的媒体（占媒体的绝大多数）同样并不认为它们是"广告业"的一部分。
They see themselves as purveyors of news, information, and entertainment.	它们将自己看作新闻、信息和娱乐活动的传播者。
They carry advertisements to subsidize all this, so they can provide cheap or even free media services.	它们播放广告来补贴资金，从而可以提供廉价甚至免费的媒体服务。
Within most media, there is a rigorous separation between the advertising and the editorial operations, and this is the way the editorial people (and probably the public)	在大多数媒体中，对于广告业务和编辑操作有着严格区分，这种区分受到了编辑人员（很可能也包括公

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prefer it.	众）的欢迎。
So that although the advertisers and the media are far and away the largest sectors of the advertising tripartite, for neither of them is advertising 'their industry'.	因此，尽管广告投放者和媒体在广告行为三方架构中属于最大的两个部分，但它们都没有将广告业视为"它们的行业"。
The third leg of the advertising tripartite is the sector that produces the advertising campaigns: the advertising agencies.	三方架构中的第三方是完成广告宣传活动的部分：广告代理机构。
Advertising agencies create the advertisements, and on behalf of their clients they buy the space and time in the media, where the advertisements appear.	广告代理机构制作广告，并代表客户在拟投放广告的媒体上购买时间和空间。
The agencies are much the smallest sector of the advertising tripartite, but are the only sector that wholly relies on advertising for their living.	代理机构在三方架构中规模最小，但却是唯一依赖广告为生的部分。
It is this sector most people think of when they talk about people who work 'in advertising'.	大多数人在谈论那些"在广告业"工作的人员时，想到的是这个部分。
Certainly everyone who works in an agency (unlike those who work for an advertiser or for the media) will say they work in advertising.	当然，不同于那些为广告投放者或媒体工作的人，每个在代理机构工作的人员会说，他们在广告业工作。
In the UK, agencies employ about 20,000 people – far fewer than are employed by advertisers, or by the media.	英国广告代理机构的员工人数约为两万人。远少于广告投放者或媒体的员工人数。
The same is true, proportionately, in every country.	每个国家的比例情况都是如此。
Until the 1970s, agencies did much more than just create advertisements and buy media for their clients.	在20世纪70年代之前，广告代理机构的业务范围不仅限于制作广告和代表客户购买媒体的广告位置。
They handled almost every aspect of their clients' marketing communications.	它们几乎帮客户处理市场营销的所有方面。
They employed far more people than they do today, and because they did many different things, they were called 'full-service' agencies.	它们当时的员工人数远多于现在，因为它们做许多不同的工作，因此被称作"全能"代理。
But during the 1970s things changed completely.	但在20世纪70年代，情况完全改变。
The demise of full-service agencies	全能代理的消亡
As their name implies, from their inception advertising agents were paid commission by the media for bringing them business.	正如它们的名称所示，从一开始，广告代理就从媒体那里收取佣金，作为拉来业务的回报。
But this commission level varied, and was highly competitive.	但佣金的水平变化不定，并且价格竞争激烈。

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Publications that found it hard to get advertising might pay agents as much as 30% for bringing them business; other agents, operating in better established areas, might be paid as little as 2% or 3%.	很难吸引广告的出版物可能会支付高达30%的佣金；而那些在更稳定的环境下运营的代理机构可能只能拿到2%或3%的佣金。
Before 1914, the R. F. White agency handled all British government advertising for just 2½% commission.	在1914年之前，R.F.怀特代理公司负责所有的英国政府广告，它拿到的佣金只有2%。
But the most common level of commission hovered around 15%.	但最常见的佣金比例在15%左右。
During the first half of the 20th century, in almost all countries, the 15% commission level became the standard fixed rate of payment for agencies.	20世纪上半叶，15%的佣金水平几乎在所有国家都成为广告代理拿到的固定比率。
In return for this fairly generous commission level, agencies were required by the media to be principals-at-law, legally responsible for paying the media even when their clients defaulted.	作为拿到高额佣金的条件，媒体要求广告代理充当法定代理人，广告代理不仅要向媒体支付费用，还要对此承担法律责任，即使在客户没有付款的情况下。
Agencies were not permitted to rebate any part of the commission to their clients, and agencies were responsible for creating and delivering to the media their clients' advertisements.	广告代理被禁止将任何部分佣金退还给客户，并且广告代理要负责制作和向媒体交付客户所需的广告。
Agencies only received 15% commission if they were 'recognized' by the media, and agreed to the media's terms of business.	广告代理只有得到媒体承认，并且答应媒体的相应条款才能拿到15%的佣金。
In practice, the 15% commission system was a fixed-price closed shop.	在实践中，15%的佣金体系是一种固定价格的统一机制。
Though it was not surreptitious, and certainly not then illegal, the entire system was, in a way, a genteel conspiracy to rip off the advertisers.	虽然算不上背后伤人并且也不是非法操作，但整个体系在一定意义上是一种文雅的阴谋，各环节联合起来敲诈广告投放者。
And in most countries it held supreme for more than half a century, moulding and shaping the structure of advertising agencies, and of the advertising industry, until the late 1970s.	在大多数国家里，这一体系在半个多世纪的时间里被当作一种准则，塑造并影响了广告代理（以及整个广告业）的架构，直到20世纪70年代为止。
Forbidden by the media to rebate commissions to their clients, agencies could not compete with each other on price, and so competed by offering their clients more and more ancillary services (not to mention generous entertainments).	由于媒体禁止广告代理返还部分佣金给客户，它们无法压价展开竞争，因此只能通过向客户提供更多辅助服务（当然还有大量娱乐活动）来压倒竞争对手。

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By the 1920s, creative and media-buying services were universally accepted as core advertising agency activities.	到20世纪20年代，创意服务和媒体购买服务已经作为广告代理的核心业务被普遍接受。
But agencies then began to offer their clients an abundance of additional services which were not intrinsically advertising at all (though most of them were forms of marketing communication).	但广告代理随后开始向客户提供大量附加服务，这些服务本质上并不算广告行为（虽然大多数属于市场营销）。
Hence 'recognized' agencies became known, and liked to be known, as 'full-service' – they provided all the marketing services a client could want.	因此，"得到认可"的代理机构变成了（而且它们喜欢被当作）"全能"代理，它们提供客户可能需要的全部市场营销服务。
Though it is unlikely any one agency would have provided all of these at any one time, the raft of services advertising agencies then offered included:	虽然任何一家代理都不太可能同时提供所有服务，但整体上当时的广告代理机构能够提供下列服务：
direct mail marketing	· 直邮营销
door-to-door distribution	· 门对门分发
home economist consultants	· 家庭经济顾问
in-store merchandising	· 店内销售
market research	· 市场调查
new product development	· 新产品开发
package design	· 包装设计
poster site inspection	· 海报位置检查
product sample distribution	· 产品样品分发
public and press relations	· 公共关系和媒体关系
sales conference organization	· 销售会议组织
sales promotion	· 促销
trade exhibitions	· 展销会
Recognized agencies provided these and other services to their clients at cut prices: the agencies viewed them as loss-leaders, designed to help them hold on to their clients' business rather than to make additional profit.	得到认可的代理机构以折扣价向客户提供上述服务和其他服务：广告代理将这些服务视为吸引客户的手段，不惜亏本销售，想借助这些服务留住客户的业务，其意图不在于增加额外利润。
This was possible because the agencies were already making fat profits from their 15% commissions, which not only covered the cost of creating advertisements and buying media space, it subsidized the cost of these additional marketing services.	这一切之所以能实现，是因为代理机构已经靠15%的佣金获取了丰厚利润，这笔佣金不但足以支付广告制作和媒体购买的成本，而且还为额外的市场营销服务提供了资金补助。

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But all this could not last.	但这一切并不能持久。
Two new developments cracked the cosy traditional system.	两个新的发展趋势打破了舒适的传统体系。
First, and in the long run most fundamentally, the leading specialists who worked in agencies and supplied most of the marketing services listed above broke away and set up their own specialist companies.	首先，原本在代理机构工作、负责提供上述市场营销服务的顶尖专业人员脱离了代理机构，建立起他们自己的专业化公司。从长期看，这是最根本性的冲击。
Within agencies they had always been patronized, looked down upon by the advertising specialists, who correctly felt that they themselves were the agencies' raison d'être.	在广告代理机构内部，广告专业人员总觉得比市场营销人员高一等，看不起后者；他们以为自己才是代理机构的支柱。
But as new forms of marketing communication grew both in size and in complexity, the specialists who were really good at them left and launched their own businesses, to which many clients quickly gravitated.	但是，随着新的市场营销形式日渐壮大，那些擅长市场营销的专业人员离开代理机构，去开创他们自己的事业。很快，许多客户就被他们吸引过去。
And agencies could not compete because they had long offered such services to their clients as loss-leaders, at cut prices, and their clients were unwilling to pay them more.	广告代理无法与专业人员竞争，因为它们为吸引客户，长期提供折价服务，因此客户不愿意支付更多的金钱。
Doubly unwilling when they realized the best practitioners of these services were leaving the advertising agencies to set up on their own.	尤其当客户得知能够提供这些服务的最优秀的专业人员已经离开代理机构去组建自己的公司时，他们更不愿意加价了。
Unlike the other marketing services, media buying had not been a loss-leader.	与其他市场营销手段不同，媒体购买从来都不是用来吸引客户的亏本折价服务。
Media buying had always been a core agency service.	媒体购买一直以来都是代理机构的核心服务。
Nonetheless, the people who worked in media buying were, like the marketing services people, patronized by the advertising creative people, and were paid far less than the creative people.	然而，和市场营销人员一样，那些负责媒体购买的人员在代理机构里同样觉得低人一等，他们遭到广告创意人员的歧视，收入也不如后者。
They did not like it.	他们不喜欢这样的待遇。
Media buying too was becoming big business, complex and highly specialized.	媒体购买也日渐成为庞大的业务，复杂且高度专业化。
So in the 1980s the best media buyers also broke away from the 'full-service' agencies and set up their own specialist shops.	因此到了20世纪80年代，最优秀的媒体购买者从"全能"代理中脱离出来，组建了自己的专业公司。

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And again – initially with some hesitation – many clients followed them.	许多客户在经过一番犹豫之后，也追随他们而去。
Second, at the same time governments, particularly in the UK and Europe, began to view the traditional 15% fixed-rate commission system as unacceptably anti-competitive.	其次，与此同时，各国政府（尤其是英国和欧洲大陆国家）开始觉得15%的传统固定比率佣金制带有反竞争性质，因而无法接受。
In Britain in 1976, the Office of Fair Trading ruled that the agency recognition and 15% commission system run by the media was in restraint of trade: illegal.	1976年，英国的公平交易办公室作出裁定，宣布媒体所采用的代理机构认可制和15%的佣金制限制了交易，因而是非法的。
The fixed-rate commission system swiftly disintegrated, and the 'full-service' agencies swiftly disintegrated with it, splitting into their constituent parts.	固定佣金制迅即瓦解，"全能"代理机构也随之瓦解，各个组成部分拆成独立的机构。
Today almost all the old full-service agency functions are handled by specialist companies.	如今，"全能"代理几乎所有的功能都由专业公司来完成。
Today the agencies which create and produce advertisements do little else, and are always called 'creative agencies'.	广告代理机构基本只负责进行广告创意和制作，因此时常被称为"创意代理"。
The specialists who do little but plan and buy media are called 'media agencies'.	那些专门负责策划和购买媒体广告的专业人员被称为"媒体代理"。
Both types of agency are supported by 'planners', who help them carry out their roles.	这两种代理都得到"企划人员"的支持，后者帮助他们完成各自的任务。
But even the planners are specialists.	但即便是企划人员也是高度专业化的。
Paradoxically perhaps, these developments have not been nearly so thoroughgoing in small agencies which work for small advertisers.	说来矛盾，在那些为小型广告投放者服务的小型代理机构中，这些变化并不彻底。
Many of these smaller agencies are still 'full service', because they can only operate profitably by providing a bundle of services to their small clients, and their clients do not wish to pay the high fees the specialists charge.	许多小型代理机构现在依旧提供"全能服务"，因为它们只有依靠向客户提供大量服务才能维持赢利，而它们的客户也不愿意向专业公司支付高额费用。
And simultaneously a new animal has appeared in the advertising jungle: the marketing services conglomerate.	与此同时，在广告领域出现了新的怪兽：市场营销服务企业集团。
These are generally mammoth, international holding companies.	这些集团通常都是庞然大物，都是国际控股公司。
They own 'creative agencies' and 'media agencies', and numerous other types of marketing communications company – market research, public relations, package design,	它们拥有"创意代理"和"媒体代理"，还有无数其他类型的市场营销公司，比如市场调查、公共关系、

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conference organization, marketing consultancy, and so on – throughout the world.	包装设计、会议组织、市场咨询等等，遍及全世界。
And they keep all the different specialists in separate silos.	它们将不同的专业人员分别安排到不同的下属公司。
The six largest holding companies, each of which employs tens of thousands of staff around the globe, are currently Omnicom (USA), WPP (UK), Interpublic (USA), Publicis (France), Dentsu (Japan), and Havas (France).	目前最大的六家控股公司（每家公司在全球范围内都雇用了几万名员工）是：奥姆尼康（美国）、WPP（英国）、Interpublic（美国）、阳狮（法国）、电通（日本）和哈瓦斯（法国）。
These companies are often called 'advertising agencies'.	这些公司时常被称为"广告代理"。
This is a complete misnomer.	这完全是一个用词错误。
Advertising is only one of the many marketing services their numerous subsidiaries provide, and nowadays rarely the dominant one.	广告仅仅是它们的无数分支所提供的众多市场营销服务中的一种，而且现在广告基本不是它们最主要的业务。
The digital revolution	数码革命
It might be thought that the separation of creative and media agencies would have converted the advertising tripartite into an advertising quadrapartite: advertisers, media, creative agencies, and media agencies.	或许创意代理与媒体代理的分离将广告行为的三方架构进一步细分为四方架构：广告投放者、媒体、创意代理和媒体代理。
But while these changes were still being digested, at the end of the 20th century a completely new dynamic entered the advertising world: digital – and particularly Internet – advertising.	但是当这些变化还没完全被接受的时候，在20世纪末，一股新的活力进入广告业，那就是数码广告，尤其是互联网广告。
Throughout the world, the Internet has swiftly become a major advertising medium.	在全世界，互联网迅速成为主要的广告媒介。
Global Internet advertising expenditure has rocketed from $9 billion in 2002 to approximately $70 billion by 2011.	全球范围内的互联网广告支出从2002年的90亿美元攀升到2011年的约700亿美元。
This has provided both the creative and the media agencies with new opportunities – and new headaches.	这给创意代理和媒体代理都带来了新的机遇，但同时也带来了新的麻烦。
Neither the creation of Internet advertisements, nor the buying of space on the Internet, are done in quite the same ways creativity and media buying were done in the past.	互联网广告的制作方式和互联网空间的购买方式都不同于以往创意代理和媒体代理的运作。
Agencies and clients have responded in two opposing ways.	广告代理和客户以两种相反的方式作出回应。

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On the one hand, highly specialized new digital agencies have been launched; on the other hand, many established creative agencies and media agencies have set up digital 'departments', often as subsidiary companies, to handle their clients' digital advertising requirements.	一方面，他们建立了高度专业化的新的数码代理；另一方面，许多现有的创意代理和媒体代理建立了数码"部门"，通常以子公司的形式来处理客户的数码广告需求。
The jury is still out on whether digital advertising is best handled completely independently, by its own specialists, or best handled within established agencies, where it can be more easily integrated.	数码广告应该完全交给独立的专业机构处理，还是由现有代理的内部分支（数码广告以这种方式更容易和现有代理相结合）来处理更好？对此尚无定论。
6. Global Internet advertising rocketed from $9 billion in 2002 to approximately $70 billion by 2011	图6 全球范围内的互联网广告从2002年的90亿美元攀升到2011年的约700亿美元
The old 15% commission and recognition structure had given the media disproportionate power in the advertising process.	原有的15%佣金制和认可制度在整个广告过程中给予了媒体过大的权力。
Though agencies were appointed by advertisers to handle their advertising, the agencies could not trade unless they were 'recognized' by the media.	尽管代理机构是受广告投放者指派来处理广告，但是它们只有在得到媒体"认可"之后才能开展业务。
They had to face both ways, answering to both advertisers and media.	它们不得不面对两种方式，同时对广告投放者和媒体负责。
Today all the different types of agency are paid directly by advertisers.	如今，各种类型的代理机构由广告投放者直接付费。
The advertisers negotiate their fees, almost always based on the agency's time costs, determined by time sheets completed by agency staff.	广告投放者商谈它们的费用，一般总是基于代理机构的时间成本，由代理机构的员工所完成的时间表来决定。
The fee negotiations are increasingly handled by the advertisers' purchasing departments: advertising and marketing services are bought like any other commodity.	费用商谈过程现在越来越多地由广告投放者的购买部门来处理：广告和市场营销服务的购买和其他商品一样。
As mentioned, in total their fees approximate to around 10% of the advertisers' expenditure, a hefty saving of one-third against the old 15%.	上文已经提及，总体上代理机构的费用占到广告投放者总支出的10%，相比过去的15%，节省了三分之一。
But, it must be remembered, advertisers buy all their other marketing communications services from other independent specialists.	但必须记住，广告投放者从其他独立的专业机构那里购买所有其他的市场营销服务。

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It seems most unlikely that they save money, overall.	总体而言，它们这样做不太可能节省资金。
The large marketing communications conglomerates, like WPP and Omnicom, try to sell to their clients bundles of the different services they provide.	大型的市场营销企业集团（如WPP和奥姆尼康）竭力向客户兜售它们所提供的各种服务。
Their clients rarely buy into this proposition.	但客户很少会接受这样的提议。
They prefer to choose and appoint all their marketing communications suppliers independently and separately.	它们情愿分别选择和指定它们的市场营销服务供应商。
The clients then require them all to work together, to maximize the effectiveness of their campaigns.	客户还要求不同的供应商通力协作，做到广告宣传活动的实效最大化。
Sometimes lines get crossed, and the various independent companies do not work together all that well.	有时会产生误解，相互独立的不同公司之间无法合作顺畅。
But there is no confusion about who is in charge of the show: the advertisers write the cheques, and they crack the whip.	但整个活动的主控者毫无疑问是广告投放者，它们提供资金，并督促工作。
So we must now turn to the advertisers, and analyse them and the ways in which they operate in more detail.	因此，我们现在必须转向广告投放者，对它们自身以及它们的运作方式进行详尽分析。
Chapter 3	第三章
Advertisers: the paymasters	广告投放者：付钱的人
Why do advertisers advertise?	广告投放者为何要投放广告？
The first and most important decision any advertiser makes is ... to advertise.	任何广告投放者所作出的第一个同时也是最重要的决定是......投放广告。
Many people think large companies have no choice but to advertise.	许多人认为大公司别无选择，必须做广告。
This is simply wrong.	这显然是错误的。
Many of the world's largest businesses – especially heavy industrial businesses like steel manufacturers or shipbuilders – do no advertising at all, or so little it hardly counts.	许多世界性的大公司，尤其是钢铁制造和造船等重工企业，从来不做广告，或者做得很少，可以忽略不计。
They normally have no need to communicate with the public at large, and they have so few key customers they can reach them personally.	它们通常不必与公众交流，因为它们的关键客户人数很少，因此可以直接接触他们。
Some other large companies, of which Google is perhaps the most famous example, get their name and what they offer across to the public in	另外一些大型公司（最知名的例子莫过于谷歌）通过其他方式让公众记住它们的企业名称和业务，最常

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other ways than by advertising, usually 'word of mouth' recommendation.	见的是通过"口碑"推荐的方式。
Nowadays this is often called 'viral marketing'.	现在这种方式也常被称为"病毒式营销"。
Viral marketing tends to be most successful when a business is relatively young and newsworthy: even Google had to start to advertise, using traditional media, in 2009.	当某个企业新近创立并且具有新闻价值的时候，病毒式营销往往最容易成功：2009年，甚至连谷歌公司也不得不使用传统媒体进行广告宣传。
(Similarly, Virgin did little advertising in its early days, but is now a big advertising spender.)	（同样，维京公司在早期基本没有进行广告宣传，但现在在广告方面花费巨大。）
Other businesses do not advertise themselves because they have no need to, but do advertise their output – movie companies and book publishers are good examples.	其他企业不做广告宣传企业自身，因为没有必要，但它们会对产品进行宣传。电影公司和图书出版社就是很好的例子。
With a few exceptions, the public neither knows nor cares which movie company made a particular movie or which publisher published a particular book: they only want to know about the content of the film or book, and the writers, stars, and film directors involved.	除了个别例外情况，公众不知道也不关心某部特定的电影由哪家电影公司出品，或者某本特定的图书由哪家出版社出版：他们只想知道电影或图书的内容，以及相关的作者、明星和电影导演。
Moreover, most members of the public believe – you may well yourself believe – that they are rarely, if ever, influenced by advertising.	而且，大多数公众认为，或许你自己也这样认为，他们很少受到广告影响。
So if some companies succeed without advertising, and most people feel they are not influenced by advertising, why on earth do advertisers advertise?	因此，如果一些公司没做广告也能成功，并且大多数人认为他们不受广告影响，那么为什么广告投放者还要进行广告宣传呢？
Advertising costs money, and no business likes to spend money unless it has to.	做广告需要花钱，没有企业喜欢花钱，除非它不得不这样做。
The businesses in the paragraph above know they do not have to spend money on advertising, so they don't.	上述段落提到的企业知道它们不需要花钱用于广告宣传，所以它们就不做广告。
The businesses that do advertise – that is, the great majority of large businesses – believe that it is essential for them to do so.	那些做广告的企业占到全部企业的绝大多数，它们认为，进行广告宣传非常重要。
They believe, indeed they are convinced, that the benefits they obtain from advertising outweigh the costs, hopefully by a substantial margin.	它们认为（事实上，它们确信）从广告中获得的利益超过成本，通常利润非常可观。

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Which, then, are the businesses that advertise?	那么，哪些企业会做广告？
On page 33 is a breakdown of the top dozen advertising sectors in Britain.	第33页列举了英国广告花费最高的12个行业。
Though there will be national variations, this list will be much the same in almost all economically advanced countries – and for the same reasons.	虽然各国之间存在差异，这份列表在各个经济发达国家几乎一致，原因也是一样。
These business sectors have very large target markets, and they believe advertising to be the most cost-effective way to reach these target markets.	这些行业的目标市场相当巨大，它们相信广告是沟通目标市场的最具实效的方式。
Despite its considerable cost, they believe advertising is the least expensive means of persuading their target markets to buy their products.	尽管广告成本不菲，它们依然认为广告是游说目标市场购买产品的最廉价方式。
What is the basis for these seemingly optimistic beliefs?	这些信念看起来很乐观，它们的基础是什么？
If you have read much about advertising, you will probably have come across this maxim:	如果你读过许多关于广告行为的资料，你很可能见过下面这条格言：
I know half of all the money I spend on advertising is wasted, but I have no means of knowing which half.	我知道我花在广告上的资金有一半被浪费掉了，但我无法知道究竟是哪一半。
In Britain, this maxim is usually attributed to the first Lord Leverhulme, the founder of Unilever; in America, it is attributed to the great retailer Sam Wanamaker.	在英国，这条格言的首创者通常被认为是莱弗尔姆勋爵一世，他是联合利华公司的创始人；在美国，首创者被认为是伟大的零售商萨姆·沃纳梅克。
In fact, there is no evidence either of them said it.	事实上，没有证据表明两人曾说过这句话。
It is probably a bastardization of something rather similar said in 1916 by Adolph S. Koch, then the publisher of The New York Times.	或许这句话只是将1916年阿道夫·S.科赫说过的话变化了一番，科赫是当时《纽约时报》的出版商。
The maxim sounds profound and pregnant with meaning, which no doubt explains why it has survived for almost a century.	这句格言听起来很高深，耐人寻味，这也解释了为何它能流传近一个世纪。
But in reality it is, as soon as you begin to think about it, manifest tosh.	但事实上，你稍加思索就会发现，这句话毫无意义。
What could it mean?	它意味着什么？
That the first half of any television commercial is effective but the second half is not?	电视广告的前半部分有效，而后半部分无效？
That every alternate second is effective/ineffective/effective/ineffective...?	不同的广告就这样交替出现有效/

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	无效/有效/无效......？
That the left-hand side of every billboard works but the right-hand side is useless?	每块户外大型广告牌的左半边有效，而右半边无效？
The idea is incapable of analysis.	这个说法经不起推敲。
However, the maxim does, tangentially, hint at a key aspect of advertising which is little understood.	但是，这句格言的确暗示了广告行为的一个关键方面，人们对这个方面知之甚少。
Let us return to the notion of a 'Golden Key', which somehow makes some advertising successful while other advertising (lacking this notional Golden Key) is unsuccessful.	让我们回到"金钥匙"的概念，所谓"金钥匙"就是使某些广告行为成功而另一些（缺少关键的"金钥匙"）失败的关键。
Or as the maxim claims: there is advertising which is wasted, and advertising which is not wasted.	或者正如格言所说：有些广告行为纯属浪费人力财力，而另一些广告行为则物有所值。
The underlying assumption is that advertising is a game of two halves: advertising which works, and advertising which does not work.	潜在的假设是，广告行为是一个包括两部分的游戏：成功的广告行为和失败的广告行为。
This belief is widespread, and is not confined to members of the public.	这一观点广为流传，并非只有公众持有这一看法。
It is almost universally accepted by people who work in advertising – whether they work for advertisers, the media, or agencies.	那些在广告业工作的人（无论他们为广告投放者、媒体还是为广告代理工作）几乎普遍接受这一看法。
But it is far, far too simple.	但这一说法实在是太简单了。
Advertising is not a game of two halves; advertising is a rainbow, or anyway a prismatic spectrum.	广告行为并不是包括两个部分的游戏：广告行为是彩虹，或者至少是棱镜光谱。
Think of it this way.	这样来想吧。
You want to sell an old bike.	你想卖掉一辆旧自行车。
So you become an advertiser, and put an advertisement on the Internet or in your local paper's classified advertising section.	于是你成了广告投放者，在互联网上或者在当地报纸的分类广告栏发布了一条广告。
You may get an offer from one prospective buyer, or two, or ten, or maybe even more than twenty – or from any number in between.	你可能从潜在的购买者那里得到了一份报价，或者两份，十份，甚至多于二十份，或者也可能是这之间的任何数字。
Of course, you may get nil buyers, in which case you can argue the advertisement has definitely failed, though even here it may not be the advertisement as such that failed.	当然，你也可能没有购买者，在这种情况下你可以说，广告绝对失败了，虽然也有可能失败的并不是广告本身。
Many people may have been interested by the advertisement but decided they didn't like the	许多人可能对广告感兴趣，但他们却不喜欢广告中提及的自行车的若

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details of the bike mentioned: its colour, or its handlebars, or whatever.	干细节：颜色、把手或者其他部分。
In any event, every level of response above nil shows some level of success, from minimal (one) to massive (20+).	不管哪种情况，只要有人购买，就说明广告取得了一定的成功，成功等级从最低（1）到最高（20+）。
And anyway, few commercial advertisers ever run just a single advertisement.	不过，很少有商业广告投放者只发布唯一的一条广告。
They run campaigns, with lots of advertisements.	它们发动广告宣传攻势，推出许多条广告。
Almost inevitably, some of the advertisements generate some response, however small.	不可避免地，有些广告引起反响，尽管反响可能很小。
Even some of the most celebrated disaster campaigns in advertising history, like those for Strand cigarettes in Britain and for the Ford Edsel car in America, sold a few cigarettes and a few cars.	即使是那些在广告业历史上众人皆知的惨败宣传，比如英国的斯特兰牌香烟广告和美国福特汽车公司推出的埃德塞尔车型广告，也还是卖出了一些香烟和汽车。
Advertising results, then, are not a black/white division into success/failure, or wasted/not wasted.	因此，广告行为的结果并不是非黑即白，不能用成功/失败，或者浪费/没有浪费来简单区分。
Advertising results are a continuum.	广告行为的结果是一个范围。
7. One of the most celebrated campaign disasters in advertising history	图7 广告业历史上最为知名的宣传惨败之一
Moreover, for advertisers the key question is not merely whether the advertising generated any sales.	而且，对于广告投放者来说，关键问题不仅仅是广告行为是否带来任何销售。
The key question is: did the level of sales more than cover the cost of the campaign, and so produce a profit?	关键问题是：销售水平是否远远高于宣传活动的成本，从而能带来利润？
Because this, or course, is why advertisers advertise: to make a profit.	因为这才是广告投放者进行广告宣传的原因：追求利润。
Yet again, this is not an easy question to answer, because advertising generates – and advertisers almost always intend it to generate – both immediate sales and long-term sales.	但是，这同样是一个不好回答的问题，因为广告行为所带来的是两种销售（广告投放者也总是希望这样），即当前销售和长期销售。
Advertisers want both to get back the money they have spent on their campaign fairly quickly and to build long-term brands.	广告投放者希望能很快挣回它们花费在广告宣传活动上的资金，而且还能建设长期的品牌。
Advertisers want, as it were, to have their cake and eat it.	广告投放者不仅希望得到属于它们的蛋糕，还要吃掉它。
So this is the final answer to why advertisers advertise: to realize a profit quite quickly – how	因此，这就是广告投放者为什么要投放广告的最终答案：迅速实现利

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quickly varies from advertiser to advertiser – and to make continuing profits in the future.	润（不同的广告投放者实现利润的速度各不相同），并且在未来能继续赢利。
And none of this is easy for advertisers to achieve, let alone easy to measure.	要想实现这些目标并不简单，更不用说对此进行测量。
The IPA Advertising Effectiveness Awards	英国广告从业者协会广告实效奖
Over recent decades, as financial analysis techniques have grown ever more sophisticated in all aspects of business, questions of financial accountability have predictably grown ever more critical to advertisers.	最近几十年里，随着商业领域内的金融分析技术变得更为复杂，对于广告投放者来说，财务责任变得更为重要。
Top financial directors working for advertisers have grown increasingly powerful within their companies, and during the 1970s a new phrase – 'cost-effectiveness' – became the mantra of the day.	为广告投放者工作的顶尖的财务总监在各自的公司变得日渐强势；而且，在20世纪70年代，一个新名词"成本实效性"开始走红。
The finance directors of major advertisers wanted their companies' advertising spends to be proved cost-effective, to show a proven profit on the company balance sheet.	主要广告投放者的财务总监希望公司的广告开支能够做到具有成本实效性，能在公司的资产负债表上体现出利润。
Responding to their concerns, in the late 1970s a group of leading UK advertising agency researchers and planners, led by a man called Dr Simon Broadbent, realized it was becoming urgent for agencies to meet the challenge and prove how cost-effective advertising can be.	针对广告投放者的需求，到了20世纪70年代晚期，英国的一部分顶尖广告代理研究人员和企划人员在西蒙·布罗德本特的带领下，意识到广告代理机构必须立即应对挑战，证明它们的广告行为能够做到具有成本实效性。
Broadbent, with an Oxford first and a PhD from London University, had worked in Chicago after graduating, and he knew that advertising evaluation had made more progress in America than in Britain.	布罗德本特以优等成绩毕业于牛津大学，后在伦敦大学获得博士学位，毕业后一直在芝加哥工作。他知道美国的广告行为评估相比英国取得了更多进展。
In America, in 1961 the Association of National Advertisers – the advertisers, not the agencies – had published a highly influential short book called Defining Advertising Goals for Measured Advertising Results (DAGMAR).	1961年，美国的全国广告投放者协会（是广告投放者，而不是广告代理机构）出版了一份影响深远的小册子，名为《界定用于测量广告行为结果的广告目标》（简称DAGMAR方法）。
DAGMAR, which is still being regularly updated and republished, set out clear procedures for measuring advertising effectiveness, stressing that it was essential to	DAGMAR方法现在依然定期更新和再版，它清楚地界定了测量广告行为实效性的步骤，强调提前规定

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specify in advance the measurement criteria, and the means of evaluation, to be used.	测量标准和拟采用的评估手段非常重要。
All this remains equally true today.	时至今日，这些准则依然有效。
Following the publication of DAGMAR, in 1969 the American Marketing Association launched an awards competition called the EFFIES.	DAGMAR出版后不久，美国市场营销协会于1969年起开始评选艾菲奖。
The EFFIES awards were designed to honour campaigns that could prove they had been cost-effective.	艾菲奖的设立是为了表彰那些证明了自身成本实效性的广告宣传活动。
Returning to Britain from America, Broadbent naturally knew all about DAGMAR and the EFFIES.	从美国回到英国，布罗德本特当然对DAGMAR方法和艾菲奖知之甚详。
He determined that Britain needed an advertising effectiveness awards competition of its own.	他认为，英国需要一个属于自己的广告实效性奖项。
By nature a somewhat academic business consultant rather than a words-and-pictures adman, Broadbent wanted the scheme to be more rigorous than the EFFIES.	布罗德本特天生是个学术型的商业顾问，而不是擅长与文字和图像打交道的广告人，因此他希望新奖项的规定比艾菲奖更加严格。
And he wanted it to be run by agencies rather than by advertisers.	并且他希望由广告代理机构，而不是广告投放者来运营该奖项。
In 1980, he persuaded the British agencies' trade body, the Institute of Practitioners in Advertising (IPA), to launch the IPA Advertising Effectiveness Awards.	1980年，他说服英国广告代理机构的行业组织英国广告从业者协会推出了广告从业者协会广告实效奖。
IPA Awards would be won only by the case histories of campaigns that showed detailed sales results, encoded for confidentiality if necessary.	广告从业者协会广告实效奖的得主必须展示广告宣传活动的具体销售结果，如有必要可以进行加密。
The papers entered would need to reveal exactly how the sales had been measured, and what market research had been carried out to validate them.	参加评选的资料必须披露销售结果是如何进行了确切测量，并且执行了哪些市场调查操作来验证这些结果。
(We will explore all this further in Chapter 7.)	（我们将在第七章对此做进一步探讨。）
Every agency entry would have to be signed off by the advertiser, who would authenticate its accuracy.	入选的广告代理都必须得到广告投放者的确认，后者将证实资料的准确性。
The case histories would be judged by a jury of eminent academics and business people, as well as by market researchers and leading agency people.	评委既包括知名学术和商业人士，也包括市场调查人员和主要的广告代理机构人员。

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In Broadbent's words, the creativity of the advertisements would play no part whatsoever in the competition.	用布罗德本特的话来说，广告的创造性在评选过程中不起作用。
Indeed, rather surprisingly, the advertisements could not be part of the entry.	事实上，令人惊讶的是，奖项的参赛资料中并不包括广告。
The IPA Awards had four aims: to persuade doubters and cynics that advertising is effective and measurable; to persuade advertisers – and especially advertisers' finance directors – that agencies are serious about sales and profitability, and don't care just about self-indulgent creativity, as is often suspected; to persuade agencies that producing cost-effective advertising can be good for their reputations; and to encourage best practice in campaign planning and evaluation.	广告从业者协会奖项有四个目标：（1）说服那些怀疑者和反对者，让他们相信广告行为是有效的、可测量的；（2）说服广告投放者（尤其是它们的财务负责人），让它们明白广告代理会认真对待它们的销售和赢利状况，而不是（如人们时常怀疑的那样）沉溺于追求创造性；（3）说服广告代理，让它们明白制作具有成本实效性的广告有助于维护它们的名声；（4）鼓励宣传企划和评估中的最佳实践。
Over the succeeding three decades, those four aims have been achieved triumphantly.	在随后的30年时间里，这四大目标均已胜利完成。
Since 1980, some 1,000 case histories have been entered for the IPA Awards.	从1980年起，已有超过1，000份广告宣传案例参加了广告从业者协会奖项的评选。
In aggregate, they provide a rich databank of different brands and markets – large and small, national and regional, consumer and specialist.	总体上，它们建立了一个丰富的数据库，适用于不同的品牌和市场，从大到小，从全国性到地方性，从普通消费者到业内专家都能使用。
The 400 winning and commended papers are publicly available from the IPA databank, from the World Advertising Research Center website (http://www.warc.com), and in book form.	获胜的以及获得推荐的400份广告宣传的资料可以从世界广告行为研究中心网站上的广告从业者协会数据库得到，网址是http:// www.warc.com，同时也可以购买纸质出版物。
Together they comprise the largest, most comprehensive, and most authoritative collection of successful advertising case histories available anywhere in the world.	这些资料构成了世界上最大、最全面，也是最为权威的成功广告案例合集。
The IPA Awards do not prove that all advertising is cost-effective.	广告从业者协会奖项并不能证明，所有的广告行为都具有成本实效性。
As we saw in the preceding section, this is not true, nor could it ever be.	我们之前已经看到，这不是真的，也不可能实现。
But they demonstrate conclusively that	但这些奖项有力地证明，精心策划

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well-planned advertising can be, and frequently is, extremely cost-effective.	的广告行为可以做到（并且通常都能做到）低成本高实效。
Above all, the IPA papers have shown that advertising not only works, but works in a cornucopia of different ways.	最后，广告从业者协会奖项的参选作品资料也表明，广告行为不仅有效，而且形式多样。
The list of advertisers' various possible campaign objectives that is shown on pages 5–6 is derived from them, as is the fact that the 'average' campaign has some 2.5 objectives.	本书第5——6页上列出的广告投放者的各种广告宣传目标就来自广告从业者协会奖项的参选作品资料；广告宣传活动平均约有2.5个目标，这一统计数据也来源于此。
Though it was never their intention, the IPA Awards have demonstrated why no 'Golden Key' will ever be found – and they have proved that, although almost nobody admits they are influenced by advertising, whether they like it or not, they are!	尽管广告从业者协会奖项的本意不在于此，但它们也说明了为什么我们找不到制作成功广告的"金钥匙"。这些奖项表明，虽然很少有人承认他们受到广告影响，但事实的确如此，不管他们本人是否喜欢这一点。
Building profitable brands	建设赢利品牌
Excellent as they were, the IPA Awards initially had a serious flaw.	虽然广告从业者协会奖项非常棒，但起初它们存在着一个严重缺陷。
For the first decade, the entries concentrated on relatively short-term sales results, showing how well the advertising had worked over perhaps a couple of years.	在头十年，入围的参赛资料都把重点放在短期的销售结果上，努力展示各自的广告行为在过去的几年时间内表现得多么优秀。
But as we saw earlier, advertisers generally want both short-term and long-term results.	但我们之前已经看到，广告投放者通常不仅要求短期结果，还想要长期结果。
Advertisers want, and indeed need, their campaigns both to generate immediate sales and to build long-term brands.	广告投放者想要，事实上它们也需要，广告宣传活动不仅带来直接销售，而且能够建设长期品牌。
Once again, it was Dr Simon Broadbent who identified this problem.	发现这一问题的依然是西蒙·布罗德本特博士。
In September 1988, he published an influential article in which he wrote: 'The IPA Awards should introduce a class of entries which is about the long-term ... effects of advertising.'	1988年9月，他发表了一篇极具影响力的文章，在其中他这样写道："广告从业者协会奖项应该引入一个关于长期......
Two years later, in 1990, an appropriate new IPA Awards category was introduced.	广告行为结果的新类别。"两年后，在1990年，一项新的广告从业者协会奖项创立。
The first winner was PG Tips Tea.	第一个获奖广告是PG Tips牌茶叶。

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The winning paper was titled 'PG Tips' 35 Competitive Years at the Top of the Tea Market', and chronicled the story of the often hilarious, long-running PG chimps campaign, in which chimpanzees were endowed with human personalities and voices, and swigged down their PG tea with gusto.	获奖的资料名为《PG Tips35年来一直屹立于茶叶市场的巅峰》，它记录了PG公司推出的以猩猩为主角的茶叶广告。这些广告宣传通常很滑稽，并且长期播出，在广告中，黑猩猩们被赋予人类的个性和声音，欢乐地畅饮着它们手中的PG牌茶饮料。
Since then, other successful long-term campaigns have been an integral part of the IPA Awards.	从那时起，其他成功的长期广告宣传活动也成为了广告从业者协会奖项的一部分。
For advertisers, the embodiment of long-term sales is the brand.	对于广告投放者来说，长期销售主要体现在品牌建设上。
Brands first appeared in Victorian times, and numerous Victorian brands still exist after 200 years or more – that truly is long-term sales success!	品牌最早出现于维多利亚时期，当时的许多品牌在两百多年后依然存在，这毫无疑问正是一种成功的长期销售！
Bovril, Cadbury, Colman's, Crosse and Blackwell, Lea & Perrins, Oxo, Rowntree, Schweppes, The Times, and Wright's Coal Tar soap, to mention but a handful, are among the British brands that have achieved double-century longevity.	保惠尔牌牛肉汁、吉百利牌食品、科尔曼牌户外装备、克罗斯与布莱克威尔牌食品、李派林牌食品、奥克斯欧牌食品调味品、罗恩特里牌糖果、施威普斯牌饮料、《泰晤士报》、莱特斯牌肥皂，这些都是有着两百多年历史的英国老品牌。
Many of these brands recognized the importance of advertising from the start, and by the 1890s most were employing advertising agencies.	这些品牌中，有许多从一开始就认识到进行广告宣传的重要性，早在19世纪90年代，许多品牌已经开始雇用广告代理机构。
In that decade, Pears Soap routinely spent over £100,000 annually on advertising, its budget having grown by leaps and bounds from a mere £80 in 1875.	在那十年里，皮尔斯牌肥皂每年花费10万英镑进行广告宣传，而就在十几年前的1875年，该公司的年度预算仅仅只有80英镑。
Frances Pears, the chairman of the family business, resigned as he was petrified that such huge advertising expenditures would bankrupt the company.	作为家族企业的主席，弗朗西斯·皮尔斯宣布辞职，因为他极度担心如此巨大的广告开支将导致公司破产。
Instead, the advertising built one of the first great soap brands.	事实上，当时的广告宣传建立了最知名的早期肥皂品牌之一。
8. The chimps helped make PG Tips the brand leader in the tea market for 35 years	图8 猩猩们帮助PG Tips品牌在35年的时间里一直占据英国茶叶市场的领导地位

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9. Some leading brands have existed for over 200 years	图9 一些顶尖品牌有着两百多年的历史
What, then, is a brand?	那么，什么是品牌？
Brands and branding started out as a way for manufacturers to help customers recognize their products, and to buy them because they were consistent and reliable in an era of adulterated goods and uneven quality control.	品牌和品牌推广起初是制造商所采取的一种方法，用于帮助客户辨识并购买它们的产品，因为在过去假货盛行、质量不一的年代，它们的产品普遍质量可靠。
However, today the concept of a brand has become far more complex than that.	但现在的品牌概念远比当初更为复杂。
Today there must be almost as many definitions as there are brands in the world.	如今，品牌的定义就像世界上的品牌数量一样数不胜数。
However, all agree that a brand, or anyway a successful brand, must meet the following four criteria:	但是，所有定义都认同一点，那就是一个品牌，或者说一个成功的品牌，必须符合下列四条标准：
The brand will have a unique name and packaging, and usually a logo, all of which will be easily and instantly recognizable by its target market.	1）该品牌具有独特的名称和包装，通常还有一个标志；该品牌的目标市场人群可以轻易辨识出这些内容。
It must be perceived by its target market to have qualities which differentiate it from other, similar brands.	2）该品牌在目标市场人群心目中必须具有不同于相似品牌的特有品质。
(This is called its brand positioning: these qualities define its position relative to other brands in its market.)	（这被称为它的品牌定位：这些品质界定了该品牌在市场上相对于其他品牌的位置。）
The qualities will be both functional and emotive: its purchasers will both think and feel the brand is different from, and in their eyes superior to, others.	3）这些品质兼具功能性与情感性：购买者将认识并感受到该品牌与其他品牌的不同之处，并且在他们的眼中，该品牌要优于其他品牌。
These perceptions will allow the brand to command a premium price above unbranded, commodity products, and thus to generate greater profits for the company that owns it.	4）这些感受将使得该品牌可以制定比其他没有进行品牌宣传的商品更高的价位，从而给拥有该品牌的公司带来更多利润。
Brands do not necessarily need to be more expensive than their competitors: today retailers' own brands are usually cheaper, but are seen by their purchasers to be excellent value, that is the way such brands are superior.	品牌不需要比其他竞争对手更贵：如今，零售商的自有品牌通常更为便宜，但在它们的购买者看来却具有极大价值，这就是它们的优势所在。
Brands do not necessarily need to be superior in quality to their competitors: in terms of quality, popular family cars cannot compete with	品牌不需要在品质上优于竞争对手：就质量而言，受欢迎的家用型汽车无法与保时捷和宾利相比，但

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Porsches and Bentleys, but again they are seen by their purchasers to be excellent value, and that is the way they are superior.	在家用汽车的购买者看来，这些车同样具有价值，这就是它们的优势所在。
Clearly the concept of value is intrinsic to the concept of a brand.	很显然，价值的概念内在于品牌概念。
This is because value, like beauty, is in the eye of the beholder.	因为价值就像美貌一样，取决于观察者的主观判断。
It is the qualities that are valued by the brand's present and future customers – its target market – which matter.	起到关键作用的是该品牌的现有客户和未来客户（它的目标市场）所看重的品质。
These may or may not be the qualities the technicians in the laboratories believe matter; they may or may not be the qualities that experts and pundits believe matter.	这些品质与实验室里的技术人员所看重的品质并不一定相同；它们与专家和权威所强调的品质也不一定相同。
It is the target market that chooses what matters, and what it is willing to pay for.	真正作出选择的是目标市场人群，他们选择哪些品质重要，哪些品质他们愿意花钱购买。
Its choices will be influenced by experience of the product (or service); by the advertising; by other marketing communications; by media publicity of all kinds; and by personal recommendations.	他们的选择决定受到产品（或服务）使用感受的影响，同时也受到广告和其他市场营销策略的影响；另外，各种媒体曝光和个人推荐也产生了一定作用。
If these blend together to give the brand a strong and positive reputation – a strong and positive brand image (page 12) – the brand is destined for success.	如果这些品质合在一起，带给该品牌显著且积极的声誉（即显著且积极的品牌形象，参见第12页），那么该品牌注定将大获成功。
Perception, reputation, image are the essence of a brand.	品牌的精髓在于客户感受、声誉和形象。
They are the reasons people buy (or do not buy) the brand.	这些因素是人们购买（或不购买）该品牌的原因。
And more crucially, they are the reasons people continue (or do not continue) to buy the brand again and again.	更重要的是，这些因素也是人们持续地购买（或不购买）该品牌的原因。
If a brand's reputation, its image, is sufficiently strong, its success may continue for decades, or even, as we have just seen, for centuries.	如果一个品牌的声誉和形象足够显著，那么它可能做到几十年（甚至如我们所看到的那样，几百年）的持续成功。
But this will only occur if the brand owner – the advertiser – continuously nurtures the brand, ensuring that it constantly and unremittingly offers good value to its target	但要做到这一切，品牌所有者必须持续对品牌进行养护，确保它能够不断地、稳定地向目标市场人群提供良好价值。

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market.	
In the fast- changing and highly competitive world in which we live, this will not occur by happenstance.	在如今我们所生活的快速多变、竞争激烈的世界里，要想做到这一点不能靠偶然机遇。
It will demand persistent effort and careful management, continuing brand development and improvement.	它需要持之不懈的努力、精心的管理，以及连续不断的品牌发展和改进。
But all this is well worth the effort.	但所有这一切努力都有回报。
Brands can be the keystones upon which the long-term success of companies is built.	品牌是公司取得长期成功的基石。
Brands ensure that the profits made by advertising campaigns are not fly-by-night: the campaigns deliver profits almost immediately and profits in the future – exactly what advertisers require in order to build healthy long-term businesses.	品牌确保广告宣传所获得的利润能够持续：广告宣传活动几乎立即就能实现利润，并且带来未来的收益，这正是广告投放者在建设健康的长期品牌时所需要做到的。
One final point on the subject of branding.	关于品牌推广，再说最后一点。
Nowadays brands are so important that most advertising people, both in and out of agencies, talk as though all advertising is brand advertising, designed to produce long-term as well as short-term results.	如今，品牌的重要性不言而喻，因此大多数广告从业人员，无论是否在代理机构工作，说起品牌来似乎整个广告行为就是宣传品牌，不仅追求短期结果，也看重长期结果。
Though this is generally the case, it is not universally true.	这样的说法虽然大致符合实际情况，但并非总是如此。
Think again of that old bike advertisement (page 34).	让我们再来想想旧自行车广告的例子（本书第34页）。
Once the bike is sold, that's it: job done.	一旦自行车卖出去，广告的任务也就完成了。
Similarly, a fair amount of direct response advertising, selling goods directly from the page or off the screen, is instant, and not really branded.	同样，相当数量的直接反应类广告通过平面媒体或电视媒体所传递的讯息当场完成销售，并不进行品牌宣传。
Customers respond to each individual advertisement, and other customers may respond to the next one.	客户对于广告作出反应，不同的客户感兴趣的广告不尽相同。
The companies who run such advertising will, if they are good at their business, go on and on, running offer after offer.	进行此类广告宣传的公司如果精于业务的话，会将操作进行到底，不断提供新的报价。
But they may not bother, or want, to build themselves as brands.	但它们也许不会或者不想建立品牌。
They have no need to.	它们没有必要这么做。
This is another telling example of how varied	这是另一个鲜活的例子，说明广告

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and disparate advertising can be.	行为是多么不同和多样化。
In the great advertising firmament, however, such advertisers occupy but a tiny niche.	但是，在广袤的广告天空中，像这样不进行品牌宣传的广告投放者仅仅占到微不足道的一小部分。
Brands are the stars and galaxies which glitter and gleam throughout advertising's skies.	品牌才是群星和银河，它们在整个广告天空中闪烁着各自的光芒。
Chapter 4	第四章
The media: blowing the advertisers' trumpets	媒体：为广告投放者说好话
The media spectrum	媒体序列
We now come to the second part of the advertising tripartite: the media that carry the advertisements.	我们现在来看广告行为三方架构的第二部分：刊登广告的媒体。
Once again, we must begin by carefully defining what the media are, especially because 'media' has become something of a jargon word in recent times, much abused and misused.	首先，我们还是要仔细界定媒体，因为近来"媒体"一词已经成为行业术语，时常被误用和错用。
During the last 100 years or so, both the number and the variety of media have exploded.	在过去的一百年时间里，媒体的数量和类型急剧增长。
A wide spectrum of totally new media have arrived, and older media have divided and subdivided themselves to reach ever more specific groups, in carefully targeted ways.	一大批全新的媒体已经出现，而传统的媒体则开始分化，在内部进一步划分，从而以目标更加明确的方式为特定的客户群体服务。
And with the more recent arrival of the Internet and of digitization, the entire advertising media scene has found itself in a state of considerable flux.	随着互联网和数字化的到来，广告媒体领域整体处于大幅度的震荡波动状态。
Since the beginning of the 21st century, media throughout the world have been constantly changing.	自21世纪初以来，全世界的媒体一直在变化。
It is almost anybody's guess where these changes will eventually end up (and almost everybody in the media is willing to offer a guess or two).	所有人都在猜测，这些变化最终将走向何方（媒体行业中的每个人都愿意猜一猜）。
The best that can be done here, therefore, is to give a clear picture of the media as they are today, with some hints as to what the future may bring.	因此，我们在此所能做的最佳选择，就是清楚地描述当前媒体业的现状，并预测将来的可能发展方向。
Media is, of course, simply the Latin plural form of the singular noun medium.	英语中的media（媒体）一词，是单数形式medium的拉丁语复数形式。
Medium has several overlapping meanings, but in the Oxford English Dictionary you will find the relevant definition to be:	medium一词有几重含义，在《牛津英语词典》中，你可以找到相关定义：

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Any intervening substance through which a force acts on objects at a distance or through which impressions are conveyed to the senses.	任何介入性的物质，借助它的作用，一种力量对远处的客体施加作用，或者印象被传递到感觉器官。
This almost exactly defines what a medium is in advertising: 'Any intervening substance ... through which impressions are conveyed to the senses.'	这一定义几乎可以被视作对广告媒体的确切界定："任何介入性的物质......借助它的作用，印象被传递到感觉器官。"
The impressions are the advertisements, and the leading media conveying them to our senses are the newspapers, magazines, television, radio, direct mail, posters and transport, cinema, and the Internet.	这里所指的印象就是广告，将这些印象传递给我们的感觉器官的主要媒体包括：报纸、杂志、电视、电台、邮件、交通工具上的海报、电影和互联网。
Naturally, advertisers have to pay the media for conveying their messages.	很显然，广告投放者必须向媒体付费，以求传递它们想要的讯息。
And this leads us to the three basic criteria by which advertisers judge the effectiveness of all advertising media:	这将我们引向了广告投放者用于评判媒体实效性的三条基本标准：
How many people in the advertiser's target market does the medium reach? And – using market research – what kind of people are they?	1）该媒体能接触到的广告投放者的目标市场人群数量有多少？并且，通过市场调查可以进一步了解，他们是什么样的人？
How much does it cost to use the medium?	2）使用该媒体的成本是多少？
(And compared with alternative media, is it the best possible value for money?)	（与其他媒体相比，该媒体是性价比最高的吗？）
How powerful and persuasive is it as an advertising medium – particularly for the specific goods or services being advertised?	3）作为广告媒体，尤其是宣传特定商品或服务的媒体，它的影响力和说服力如何？
In this chapter, we will mainly be looking at advertising media in the UK.	在本章，我们将重点放在英国的媒体。
But these three questions are fundamental to all advertising media, around the globe.	但这三个问题对于全球范围内的所有广告媒体都具有重要意义。
To explore them we will now consider each of the main UK advertising media sectors, looking first at their relative sizes, as measured by the amounts of advertising money spent with each of them.	为了探讨这些问题，我们现在来分别研究英国的主要广告媒体，我们首先来看它们各自的容量大小，衡量标准是花在各个媒体上的广告费用。
Their relative sizes vary from country to country, but these key media, often called the	各个国家的相对媒体容量不尽相同，但主要媒体（常被称为广告业

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'prime media' in advertising, are important everywhere.	的"黄金媒体"）在各地都起到了重要作用。
It will readily be seen that in little more than a decade, the Internet has won a massive share of the advertising market in the UK – as it has in every country in the world.	不难发现，互联网在短短十几年的时间里已经赢得英国广告市场的巨大份额，正如它在世界上每个国家所做到的那样。
Most of its gains have come in the form of 'search' advertising – where you click-through from sponsored listings to promotional websites.	互联网的大多数收益来自"搜索"广告，这类广告让你通过点击广告商提供的列表，转到相应的促销网站。
Internet search advertising is akin to traditional classified advertising, and the Internet has gained most of its search advertising at the expense of newspaper and magazine classified advertising sections.	互联网搜索广告行为类似于传统的分类广告，互联网所获得的大多数搜索广告原本属于报纸和杂志上的分类广告。
But Internet display advertising – banners, pop-ups, and the like – has also steadily gained display revenue from the traditional media, though not to anything like the same extent as 'search' has done.	但是，互联网上的展示广告（横幅、弹出窗口，以及类似的其他展示广告）同样也从传统媒体那里抢来了一部分收入，虽然这种抢夺的程度远远比不上"搜索"广告那么夸张。
Even after more than a decade's existence, nobody can tell how large the Internet's share of advertising will eventually grow to become, nor, by implication, how hard the traditional media will eventually be hit.	互联网广告已经有了十多年的发展历史，即便如此，没有人能够预测最终它将占到广告业的多大份额，同样也没有人能够预言，传统媒体究竟会遭受怎样的打击。
But the general consensus is that the Internet's advertising growth will continue for many years yet.	但人们普遍认为，互联网的广告增长还将持续很多年。
Having said which, the longer established media still receive more than 80% of all advertising expenditure, and so it is these that we will consider first.	虽然如此，传统媒体依然拿到了超过80%的广告费用份额，因此我们将首先讨论这些媒体。
Press and magazines	报刊与杂志
Contrary to most people's perceptions, with 31% of all revenue, print media are still the biggest media sector.	和大多数人的感觉正相反，平面媒体凭借31%的份额，依然是最大的媒体行业。
The money spent in press and magazines breaks down:	花费在报刊与杂志上的资金可进一步细分。
National newspapers	全国性的报纸
With 11 major national dailies and the same number of national Sundays, Britain has the strongest and most diverse national press in the world:	英国有着全世界最有影响力、最多元化的全国性报刊，共有11家主要的全国性日报和同等数量的周日出版的全国性报纸。

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National dailies (read by 44% of the UK adult population in total)	全国性日报（读者数量占英国成年人口总数的44%）
Daily Express	《每日快报》
Daily Mail	《每日邮报》
Daily Mirror	《每日镜报》
Daily Record (Scotland)	《每日记录报》（苏格兰）
Daily Star	《每日星报》
Daily Telegraph	《每日电讯报》
Financial Times	《金融时报》
The Guardian	《卫报》
The Independent	《独立报》
The Sun	《太阳报》
The Times	《泰晤士报》
National Sundays (read by 48% of the UK adult population in total)	周日出版的全国性报刊（读者数量占英国成年人口总数的48%）
Independent on Sunday	《星期日独立报》
Mail on Sunday	《星期日邮报》
News of the World	《世界新闻报》
People	《人民报》
Sunday Express	《星期日快报》
Sunday Mail (Scotland)	《星期日邮件报》（苏格兰）
Sunday Post (Scotland)	《星期日邮政报》（苏格兰）
Sunday Telegraph	《星期日电讯报》
Sunday Times	《星期日泰晤士报》
The Observer	《观察家报》
This galaxy of national newspapers provides advertisers with a plethora of choice unparalleled in other countries.	这些全国性报纸为广告投放者提供了其他国家无法企及的众多选择。
The UK circulations of these papers varies from the largest, the News of the World (3,087,000) down to the smallest, the Financial Times (134,000).	这些报纸在英国的销量有所差别，最多的是《世界新闻报》（3，087，000），最少的是《金融时报》（134，000）。
Nowadays market research data (like the Target Group Index, see page 10) provides a vast amount of information about the readers of each newspaper.	现在，市场调查数据（例如本书第9页所提到的目标群体指数）提供了关于各份报纸读者群体的大量信息。
Advertisers can thus select for their campaigns	因此，广告投放者在进行广告宣传

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the papers that are specifically read by their target markets.	时可以选择他们的目标市场人群所阅读的那些报纸。
The cost of buying advertising space is broadly proportional to the size of the circulation, but the quality papers – such as the Financial Times and The Times, the Sunday Times and Sunday Telegraph – can charge higher prices because they provide advertisers with more affluent and more influential readers.	购买广告空间的成本大体上和报纸的销量成比例，但部分高质量的报纸，如《金融时报》、《泰晤士报》、《星期日泰晤士报》和《星期日电讯报》，可以收取更高的价格，因为对广告投放者而言，他们的读者更富裕、更具影响力。
And because a significant proportion of advertisers want their campaigns to reach affluent and influential people, they are willing to pay a premium price to advertise in the papers these people read.	相当多的广告投放者希望他们的广告宣传能接触到富裕的、具有影响力的人群，因此他们愿意支付高额费用，以求在这些人群所阅读的报纸上刊登广告。
The cost of the advertising will also be determined by the size of the advertisement, whether or not it is in colour, and its whereabouts in the newspaper.	决定广告成本的因素还包括广告的大小、是否采用彩色印刷、广告在报纸中的位置等。
Larger advertisements cost more than smaller ones, but the cost is not directly proportional to size: to encourage advertisers to buy bigger spaces, smaller advertisements are generally slightly more expensive pro rata.	大幅广告相比小幅广告成本更高，但成本并非与大小直接成正比：为了鼓励广告投放者购买更大的空间，小幅广告按比例换算后通常比大幅广告更加昂贵。
Colour advertisements are more expensive than black and white ones: historically, this was because colour used to cost more to print – today the printing cost differentials are small, and the price differentials simply reflect supply and demand.	彩色广告相比黑白广告更贵：在过去，这是因为彩色广告在印刷时成本更高；现在，印刷成本的差别并不大，价格差别主要反映了供求关系。
Similarly, newspapers charge more for advertisements in certain positions, positions which many advertisers want because they are looked at by more readers of the publication, or by their particular target market (sports products on sports pages, for example); obviously the cost of printing the advertisements does not change with the position – again, the different prices simply reflect supply and demand.	同样，报纸在某些位置收取的广告费更高，许多广告投放者想要这些位置，因为更多读者会注意到这些位置，或者说它们的特定目标市场会注意到这些位置（例如，体育版面上的体育产品的广告）。很显然，广告的印刷成本不会随着位置产生变化，价格差异反映的只是供求关系。
With so many newspapers to choose from, and so much choice within each newspaper, the buying and selling of space in newspapers is extremely flexible, and subject to considerable negotiation.	有如此多的报纸可供选择，并且每份报纸都提供了很多选择，因此报纸上的广告空间买卖极为灵活，有很大的协商余地。

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For the advertiser, the key factor in making the final selection will be the cost per thousand readers.	对于广告投放者来说，作出最终选择的关键因素是千人成本。
This figure is the cost of the chosen space – large or small, colour or monochrome, wherever positioned – per 1,000 readers in the advertiser's target market.	这一数字代表着在广告投放者的目标市场中让每一千个读者读到该广告所需的成本，无论该广告是大是小，彩色或黑白，位置在哪里。
Media buying specialists will calculate exactly how much it costs to reach this notional 1,000 target readers in all the available newspapers.	媒体购买专家将会精确计算所有可供选择的报纸达到一千名目标读者时所需的成本。
They will then be able to make an objective cost comparison between all the possibilities, and unless there are special circumstances, the media specialist will advise the advertiser to place their campaign in the cheapest newspaper or newspapers.	随即他们可以在全部可能的选择之间进行客观的成本比较。除非有特殊情况，媒体专家将建议广告投放者选择最便宜的报纸进行广告宣传。
This cost per thousand calculation, suitably adjusted, applies in all media – whether it be cost per thousand readers, or television viewers, or radio listeners, or (in the case of direct mail) addressees.	千人成本这一判断标准，经过适当调整后适用于全部媒体，它可以是接触每一千名读者所需的成本，也可以是接触每一千名电视观众，或电台听众，或（在使用直邮进行销售的情况下）邮件接收者所需的成本。
It is seldom a helpful device when making comparisons between media: you cannot sensibly compare the cost per thousand for a television commercial with the cost per thousand for a magazine advertisement – the effects of the different media are too disparate.	在对不同媒体进行比较时，这一数据没什么用处：你不可能将电视广告的千人成本与杂志广告的千人成本进行合理比较，因为不同媒体的效果完全不同。
But within any one media sector, cost per thousand is the single most potent weapon in the media buyer's armoury.	但对任何单个媒体而言，千人成本是媒体购买者军火库中最强大的单兵武器。
Provided you minimize the cost of reaching your target market, as an advertiser you won't go far wrong.	假定你将接触目标市场的成本最小化，作为广告投放者，你这样做准没错。
Regional newspapers	地区性报纸
In the USA and many other countries, where there are very few national newspapers and their circulations are quite small, regional newspapers are even more important as advertising media than they are in Britain.	美国和其他许多国家只有少量全国性报纸，并且它们的销量有限。在这些国家，地区性报纸作为广告媒体比起英国的同类报纸更为重要。
However, even in Britain, there are over 1,100	但是，即使在英国，依然有着超过1,

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regional newspapers and, as can be seen above, to many people's surprise they carry more advertising than the national newspapers.	100份地区性报纸，并且，从上文的表格中可以发现，它们的广告数量超过了全国性报纸。
This is because they are, in total, read by significant numbers of the population.	这是因为，地区性报纸的读者人数在总量上占到了人口的相当大的比重。
Most of the regionals' advertising revenue comes from national retailers and local advertisers.	大多数地区性广告收入来自全国性零售商和当地的广告投放者。
With the exception of retailers, national advertisers rarely advertise in regional papers.	除了零售商之外，全国性的广告投放者很少在地方性报纸上进行广告宣传。
This is because the cost per thousand in regionals is far higher than it is in the nationals.	这是因为地方性报纸的千人成本远高于全国性报纸。
The cost per thousand circulation of a full-page advertisement (black and white) is six times higher in the regional Bristol Evening Post than in the national Sun, for example.	比如说，在《布里斯托晚邮报》（地方性报纸）上刊登一整页黑白广告的千人成本相比《太阳报》（全国性报纸）高出了六倍。
Other regional versus national newspaper comparisons would be similar.	其他地方性报纸和全国性报纸的比较结果也类似。
This is why, in the UK, national advertisers almost always use national newspapers, except when there is a specific reason to advertise locally.	这就是为什么在英国全国性广告投放者几乎总是使用全国性报纸，除非有特定理由需要在某个特定地区进行广告投放。
While, as has been said, comparing costs per thousand between different media sectors can be unreliable – to some degree, you will always be comparing apples with oranges – it is nonetheless important to know that the cost per thousand is nowadays often cheaper for Internet advertising than it is for newspapers.	如上文所示，对不同媒体进行千人成本比较并不可靠，在某种程度上，你这样做就像是将苹果与橘子进行比较，但是你必须知道的是，互联网广告的千人成本通常要比报纸的低。
This is a key reason why so much advertising expenditure is migrating from newspapers to the Internet.	这是许多广告费用从报纸转向互联网的重要原因。
In both the UK and the USA, the previously strong network of regional newspapers is under severe competitive threat from the Internet, and in consequence the long-term future of regional newspapers is, at present, far from assured.	在英国和美国，之前强大的地区性报纸网络都遭受到来自互联网的严峻竞争威胁，就目前来看，地区性报纸的长期性未来状况无法得到保证。
Consumer magazines	消费者杂志
For advertisers, consumer magazines can broadly be divided into two groups:	对于广告投放者来说，消费者杂志可以被宽泛地划分为两大类别：

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General interest and women's magazines	· 普通兴趣和女性杂志
Special interest and hobby magazines	· 特殊兴趣和爱好类杂志
As might be expected, the first group have relatively high readership levels, just below those of the national press.	如人们所料，第一大类的杂志通常具有较高层次的读者群体，仅次于全国性报纸。
The readerships of special interest and hobby magazines are far smaller.	特殊兴趣和爱好类杂志的读者范围远比普通类杂志狭小。
So most of the major national advertisers who use magazines for their campaigns use general magazines – such as the Radio Times (circulation 1,046,726) – or women's magazines – such as Good Housekeeping (circulation 430,971).	因此，在使用杂志进行广告宣传的主要的全国性广告投放者中，多数会选择普通类杂志，如《电台时代》（销量为1，046，726份），或女性杂志，如《良好家务》（销量为430，971份）。
Special interest and hobby magazines' circulations usually fall in the 50,000 to 100,000 bracket.	特殊兴趣和爱好类杂志的销量通常在5万到10万份之间。
Moreover, although their advertising rates are relatively low, as with regional newspapers their costs per thousand circulation are relatively high – almost always exceeding those of the general and women's magazines.	而且，尽管这些杂志的广告比重相对较低，但就像地区性报纸一样，它们的千人成本反而较高，几乎总是超过普通杂志和女性杂志。
Still, for advertisers whose target markets are specific – minority sectors of the population, like anglers or amateur photographers – specialist magazines are ideal, and they are able to sell space at a premium price to advertisers aiming at those very specific, relatively small markets.	不过，对于针对特定目标群体（总人口中的少数，如钓鱼爱好者和业余摄影爱好者）的广告投放者来说，特殊兴趣类杂志是理想的广告媒体，因此这些杂志可以将广告位置以高价卖给那些针对相对较小的特定目标市场的广告投放者。
As with newspapers, magazines charge more for larger than for smaller advertising spaces, more for colour than for black and white, and more for specially prized positions: at the front of the magazine or facing editorial articles, for example.	和报纸的情况一样，杂志对于大幅广告收取的费用高于小幅广告，彩色广告的费用高于黑白广告，特定位置的广告高于次要位置的广告。例如，杂志封面或正对社论文章的页面价格就比较贵。
However, one important advantage magazines have over newspapers is that they lie around far longer (think of the ancient issues you sometimes find in dentists' waiting rooms!).	然而，杂志相比报纸具有一个重要优势，那就是它们的流通传阅时间比报纸要长久许多（想想你有时会在牙医候诊室读到的那些古老的旧刊！）。
This longevity means they accumulate far more	长久的寿命意味着每本杂志比每份

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readers per copy than newspapers do. As a result, their readerships are far higher than their circulation numbers suggest.	报纸积累了更多读者，因而杂志的读者总人数远超过它们的销售数字。
Readership data from market research surveys shows that Vogue, for example, has some 6 readers per copy, while Golf World has a massive 12.5 readers per copy.	来自市场调查的读者数据显示,《时尚》杂志每本有6名读者，而《高尔夫世界》达到了惊人的12.5名。
No newspaper has that many readers per copy.	没有哪份报纸能达到这么多的读者数量。
And as advertisers are generally more interested in total readership numbers than in simple circulation numbers, the cost per thousand readers, as well as the cost per thousand circulation, will be an important factor influencing the choice of which newspapers and magazines to use for any campaign.	由于广告投放者通常对于读者总数比对于销量数字更感兴趣，因此每千名读者所需成本和每千份销量所需成本一样，都是决定选择哪些报纸和杂志作为广告宣传载体的重要因素。
Trade journals and directories	行业期刊与名录
The two remaining major groups of publications in the print sector, trade and professional journals and directories, together carry some 22% of all print advertising expenditure – so are larger than the consumer magazine sector, though the latter has a much higher profile for major advertisers.	剩下的两个主要平面媒体类别是行业期刊和名录，它们共占到平面广告费用总额的约22%，高于消费者杂志的比重，尽管后者对于主要的广告投放者来说更具吸引力。
The reason for their low profile is that neither trade and professional journals, nor directories, are seen as general advertising media.	这两个类别缺乏吸引力的原因是行业期刊、职业性期刊和产品名录都不是普通广告媒体。
Their roles are far more specific.	它们具有非常特定的角色。
As with specialist and hobby magazines, they are ideal for reaching their particular target markets.	和特殊兴趣与爱好类杂志一样，它们是接触特定目标市场的理想媒介。
Trade and professional journals will therefore be used extensively by advertisers wishing to reach, for example, doctors or dentists, builders or engineers.	因此，那些期望接触到医生、牙医、建筑师、工程师等特定人群的广告投放者大量使用行业性和职业性期刊。
There are some 2,000 trade and professional journals in the UK, covering almost every trade and professional sector you can think of, with circulations usually in the 20,000 to 50,000 bracket.	英国有大约 2，000本行业性和职业性期刊，几乎覆盖了你能想到的所有行业和职业领域，它们的销量通常在两万份到5万份之间。
Directories, in contrast, have massive circulations, and even larger readerships.	相较之下，名录具有更高销量，甚至更多读者。

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Over 30 million people in the UK consult Yellow Pages annually.	在英国每年有超过3，000万人使用《电话查号簿》。
But the vast majority of advertisements in directories are 'listings' – and listings are like newspaper classifieds: advertisements which people look for, rather than advertisements which look for people.	但是在名录中绝大多数的广告以"列表"形式出现，列表和报纸中的分类广告类似：属于人们所寻找的广告，而不是找人的广告。
They do not therefore involve advertising skills in the same way that display advertisements do.	因此，它们所涉及的广告技巧与展示型广告并不一样。
However, it must not be forgotten that there are also a fair number of display advertisements in directories, some of them from major national advertisers – and these call for much the same skill and input as display advertisements in other printed media.	但是，不要忘了在名录中同样有一定数量的展示型广告，其中一些来自主要的全国性广告投放者，这些广告所需要的技术和投入与其他平面媒体上的展示型广告基本一致。
We have now completed our analysis of printed advertising media.	我们已经结束了对于平面广告媒体的分析。
It is time to take a look at television.	现在该来看看电视了。
Television	电视
In the public mind, throughout the world, television is the archetypical and predominant advertising medium.	在公众心目中，电视在全世界都是最典型的，同时也是最具影响力的广告媒体。
Indeed, when members of the public are asked where they have seen any advertisement, the likelihood is they will say they saw it on television – even if the advertisement has never appeared on television.	事实上，当公众被问及他们在哪里看到过某个广告时，他们很可能回答，在电视上，即使那个广告从未在电视上出现。
(A perfect illustration of the fallibility of people's memories, and a warning that market research results must always be interpreted with caution.)	（这是个很好的例子，说明了人的记忆并不可靠，并且警示我们，在对市场调查的结果进行分析阐释时，必须时刻小心。）
Commercial television – television funded by advertising – started in the USA in the 1930s, but did not begin in Britain until 1955, and in Britain it was thought from the start to be so powerful that it needed to be controlled by parliamentary statute.	商业电视（也就是由广告资金支持的电视节目）于20世纪30年代在美国面世，但直到1955年才在英国出现。从一开始，它就被认为具有强大的影响力，因此必须由议会通过立法来加以控制。
While other media are permitted to publish as much advertising as they wish (though poster sites are controlled by local authorities), the 1954 Act which set up British commercial television ensured that the quantity, timing, and	其他媒体被允许尽情发布广告（虽然地方政府会对发布的位置进行控制），而创立英国商业电视节目的1954年法案却规定，广告的质量、时间和内容必须受到法定机构的控

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content of advertisements would be controlled by statutory bodies.	制。
Not until December 2003 did Ofcom – the governmental regulator now responsible for British commercial television – subcontract control of the content of television advertisements.	直到2003年 12月，英国的通讯传播管制局（现在负责英国商业电视的政府管理机构）才将对于电视广告内容的控制权转让出去。
However, Ofcom retained control of the quantity of advertising, and of its overall timing.	但是，通讯传播管制局依然保有对广告质量和总体时间安排的控制权。
The consequences of this government control have been considerable, and are entirely foreign to other media in the UK – though television advertising is subject to similar constraints in many countries of the world (excluding the USA).	这一政府控制举措具有重要影响，并且只限于电视，对于英国的其他媒体来说不存在类似控制。不过电视广告在世界上许多国家（美国除外）也受到同样的限制。
In the UK, the limit on the number of minutes that can be devoted to advertisements in any hour has influenced the cost of television advertising; the control of the content of television advertisements has made it necessary for all commercials to be approved before they are transmitted, both in script form and when finally produced (unlike advertisements in other media); the control of the timing of advertising has allowed the government to ensure that commercials for certain products will not be transmitted at times it deems inappropriate (mainly, this means that commercials it is felt children ought not to see must not be transmitted until late in the evening).	在英国，对于每小时电视节目所包含的广告时间的限制影响到了电视广告的成本。对电视广告内容的控制则要求，所有商业电视节目在播出前必须经过审核，审核同时包括该节目的剧本形式和最终播出形式（这和其他媒体的广告不一样）。对于广告时间安排的控制使得政府可以确保为某些产品所做的宣传广告不会在不恰当的时段播出（这主要指儿童不宜的广告只有在深夜时段才能播放）。
Initially, the UK government sought to build up a regional television broadcasting structure by assigning separate contracts to different regional companies, each of which – like a local newspaper – covered its own allotted area of the UK.	最初，英国政府试图通过与不同的地区性公司分别签订合同来建立地区性的电视播放架构，每家公司（就像当地报纸一样）各自覆盖指定的地区。
This system worked well at first.	这一体系起初运作良好。
But from the 1960s onwards, a raft of additional commercial channels were launched – first Channel 4, then 5, GMTV, Sky, and a host of other satellite broadcasters – at which point the old regional structure became hopelessly blurred.	但从20世纪60年代起，大量商业频道开始出现，首先是第四频道，随后是第五频道、早晨电视、天空频道和大量其他的卫星频道，由此以前那种地区性架构的界限开始变得模糊起来。
Today over 600 terrestrial, satellite, and cable	如今，英国有超过600家地面电视、

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television stations broadcast in the UK, the great majority of them reaching tiny, specialized viewing audiences but covering the entire country.	卫星电视和有线电视台。绝大多数电视台都针对小规模的、专业化的观众群体，但它们都覆盖全国。
All must be licensed to broadcast by Ofcom, and pay Ofcom a fee for their licence.	所有电视台必须经英国通讯传播管制局审批后才能获得电视信号播出资格，并且必须为此交纳一笔许可费用。
However, the largest television audiences still gravitate towards the long-established terrestrial stations.	但是，大多数电视观众依然倾向于观看历史悠久的地面电视台。
This occurs even in the 40% of UK homes that receive both terrestrial and satellite channels:	即使是在那些能同时收到地面电视和卫星电视频道的英国家庭中，依然有40%的人选择观看地面电视频道。
The fragmentation of television audiences during recent decades, which has happened throughout the globe as new channels have been launched everywhere, has caused advertisers much concern.	近几十年来出现了电视观众分化的现象，随着新频道四处涌现，这一现象在全球各地都随处可见，让广告投放者颇为担忧。
Advertisers look back nostalgically to the years when a single spot transmission would be seen by the majority of the population at one fell swoop.	广告投放者怀念过去的岁月，当时一档节目一经播出就能被绝大多数人看到。
(This was true even in the USA, where there have always been far more channels than in European countries.)	（即使在美国也是如此，虽然美国比欧洲国家的电视频道要多得多。）
This made the television advertising of mass consumer products relatively straightforward – not to say easy – whereas today it is necessary for advertisers to build up coverage of their target markets over time, by advertising on a host of channels with separate audiences.	当时大众消费品的电视广告相比现在要相对直接，当然也更简单，而现在广告投放者需要花费一定的时间才能覆盖全部的目标市场，它们必须在多个电视频道分别针对不同观众进行广告宣传。
Still, it is arguable that advertisers worry rather too much about this problem, as advertising in other media has always been fragmented.	不过，或许广告投放者对这一问题有些过度担忧，因为其他媒体上的广告行为一直以来都是面对不同观众的。
Moreover, advertisers gain considerable benefits from the price competition between the numerous broadcasting stations.	而且，广告投放者从数量众多的电视转播机构之间的价格竞争中获得了可观的利益。
And television remains much the fastest way to build up public awareness of a new brand or a new campaign.	电视节目依然是让公众了解一个新品牌或者一场新的广告宣传活动的最快捷的途径。

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Seldom does a new brand or new campaign that solely uses other media, without using television, reach high levels of public awareness very quickly.	很少有新品牌或新的宣传活动在只使用其他媒体而不利用电视的情况下，能够迅速让公众了解自己。
Television is also the most thoroughly researched of all the media.	在所有媒体中，对电视所进行的研究最为全面。
In the UK, viewership data is provided by the Broadcasters' Advertising Research Board Limited (BARB), a company set up by the advertising industry to provide robust and trustworthy information to all interested parties.	在英国，电视观众数据由英国广播电视受众研究委员会提供，这是一家由广告行业组建的公司，专门向所有感兴趣的各方机构提供有力、可靠的信息。
BARB subcontracts the collection of this information to several research companies.	英国广播电视受众研究委员会将收集信息的任务分包给几个研究公司。
The most basic data is collected from a sample of 5,100 homes, in all of which meters are connected to their television sets.	最基本的数据收集自包括5，100户家庭的样本，在所有样本家庭中，测量仪器与他们的电视机相连。
These meters record continuously whether or not the set is on, which channel it is tuned to, and when channels are changed.	这些仪器不停记录下电视是否打开、收看哪个频道、何时调台等信息。
These 5,100 homes represent some 11,300 residents.	这5，100户家庭代表了约11，300名居民。
An additional 52,500 individual viewers are interviewed annually, and their viewership data correlated with the 5,100 meter records.	此外，研究者每年还要对另外的52，500名电视观众进行访谈，他们的收视数据将与那5，100户家庭的仪器记录进行关联。
Viewership results from the meters are published on a minute-by-minute basis, and the data is processed overnight to be released at 9.30am the following morning.	仪器记录的电视收看情况以每分钟为单位公布，这些数据被连夜处理，并于次日早晨9点30分发布。
As with other media, the key tool in the advertiser's television time-buying toolbox is the cost per thousand target viewers.	和其他媒体的情况类似，广告投放者在计算需要购买的电视广告时间时，最关心的是每千名目标观众所需的成本。
The BARB research system means that in many ways the buying of television advertising time is both more accurate and more complex than the buying of time in print media, because far more is known about the ways viewers watch than is known about reading patterns.	英国广播电视受众研究委员会所设立的调查系统意味着，相比平面媒体，电视广告时间的购买在许多方面更为精确，也更为复杂，因为相比报纸读者的阅读模式，人们对于电视观众收看电视节目的方式更为了解。
The exact composition of television audiences,	可以对电视观众的确切组成（可以

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broken down by age, sex, employment, region, family composition, buying habits, and other data, can be continuously analysed.	按照年龄、性别、职业、地区、家庭构成、购买习惯和其他数据划分）进行持续分析。
For example, viewers' programme switching can be tracked throughout an evening; and the different viewing patterns in houses with multiple sets can likewise be measured.	例如，可以整晚对电视观众的调台进行追踪分析，对于有多台电视机的家庭也可以测量各家不同的收视模式。
All this makes it possible to pinpoint the television viewing of target markets with great accuracy.	这一切都使人们可以非常精确地找到电视节目的目标市场。
The media buyer will then be able to evaluate precisely, on a cost per thousand basis, which programmes, and even which breaks in which programmes, will reach the target market most cost-effectively.	于是，媒体购买者得以在千人成本的基础上准确作出评估，确定哪些节目，甚至哪些节目中的哪些间隔点，可以在最具成本实效的情况下接触目标市场。
There are great differences in price, for example, between peak-time (mid-evening) and off-peak (early, late, and daytime) spots, and the differences approximately reflect the size and composition of the audiences.	巅峰时段（晚上的中间时段）和空闲时段（傍晚时段和深夜时段，以及白天时间）的电视节目价格相差巨大，这部分差额大体反映了观众的人数多少和构成。
Still, it must not be thought that all this makes the buying of television advertising robotic.	不过，不要就此以为这一切使得电视广告的购买只是机械操作。
Viewers often fail to watch programmes they have been predicted to watch, and inter-channel competition can make audience levels unpredictable.	电视观众常常没有观看他们本该收看的节目，而电视频道之间的竞争也会让观众人数变得无法预测。
Nonetheless, television time buying is probably the most sophisticated system of mass media advertising buying, the world over.	尽管如此，电视时间购买或许是大众媒体广告购买中最为复杂的，在全世界范围内都是如此。
Before leaving television, two myths need to be dispelled.	在我们转向其他媒体之前，必须破除两个神话。
First, it is widely believed that the advent of the Internet has resulted in television viewership falling.	首先，人们普遍认为，互联网的出现导致电视观众人数下降。
There is no evidence of this happening; on the contrary, though fragmentation has meant that each individual channel's viewership has fallen, total television viewing – in terms of number of hours per week – continues to increase, steadily if slowly.	没有证据表明这一说法属实；恰好相反，虽然观众分化意味着每个频道的观众人数减少，但是电视节目收视的总时间（以每周的小时数计算）在持续增长，增幅虽然缓慢但很稳定。
Second, it is widely believed that the advent of Video-on-Demand, and the use of zappers,	其次，人们普遍认为，视频点播的出现和遥控器的使用，导致人们在

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results in people zapping through commercials, to the advertisers' disadvantage.	电视广告出现时换台，这不利于广告投放者。
Again, the evidence shows this to be the opposite of the truth – partly because V-o-D encourages people to watch more television, and partly because only a tiny minority of viewers zap through commercials, and then only occasionally.	但依然没有证据表明这种说法属实。一方面视频点播使人们更多地观看电视，另一方面只有一小部分观众在广告时段调台，并且他们也只是偶尔这样做。
Despite the increasing competition in all media, the future of television advertising seems assured.	尽管各种媒体之间的竞争日益激烈，但电视广告似乎不需要为自己的未来担忧。
Minor media	次要媒体
As can be seen from the table on page 47, excluding the Internet, the remaining media – direct mail, radio, outdoor and transport, and cinema – account for just 21% of total advertising expenditure between them, and so we must deal with them quite briefly.	如本书第46页上的表格所示，除互联网之外，其余媒体（直邮、电台、户外广告、交通工具和电影）一共只占到21%的广告费用份额，因此我们将只对它们作简要讨论。
This is not to minimize their effectiveness as advertising media for many products, and for many target markets.	这并不是说，这些媒体作为广告媒介就缺乏效力。对于许多产品和许多广告市场来说，这些媒体依然具有实效性。
Indeed, their strengths often lie in their specificity.	事实上，它们的力量时常在于它们的特殊性。
But they generally lack the mass impact of the more major advertising media, which is why they tend to carry less advertising.	但它们通常缺少主要广告媒体的大众影响力，这也是它们的广告数量较少的原因。
Direct mail	直邮
With its 12% share of total expenditure, direct mail is currently the fourth largest advertising medium in the UK.	直邮占到广告费用总额的12%，目前在英国所有广告媒体中排在第四位。
(It is a much larger advertising medium in the USA, mainly because of the dearth of strong national daily newspapers there.	（相比英国，直邮在美国占到的份额更大，主要原因是美国缺少强势的全国性日报。
The mail is an inexpensive means of distributing advertising messages throughout the vast terrain.)	直邮是一种廉价的手段，可以在美国广袤的领土范围内传播广告讯息。）
Before the arrival of the Internet, direct mail was the sole means of identifying individuals personally, and usually by name – and it remains a most effective 'personal' medium.	在互联网出现之前，直邮是以个体形式辨识受众的唯一方法，通常是通过姓名来投递。现在它依然是最有效的"个人"媒体。

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This often makes it possible to communicate with specific target markets with great accuracy.	这时常使它得以通过非常精确的方式与特定的目标市场进行沟通。
Over the years, advertisers and companies that specialize in providing direct mail 'lists' have built up individualized lists of the users of many products.	多年来，广告投放者和专业提供直邮"列表"的公司已经建立了许多产品使用者的个性化列表。
While a small proportion of the public complains about what they call 'junk mail', the reality is that the vast majority of the population accept it without objection, and often respond to it.	尽管一小部分公众抱怨所谓的"垃圾邮件"，但绝大多数人没有拒绝直邮，并且时常会作出回应。
This is known, and can be evaluated, because direct mail is one of the most measurable media.	这一现象已经为人所知，并且可以进行评估，直邮是最适合测算的媒体之一。
Because it is so personalized, the response to most mailings can be, and is, exactly quantified.	直邮非常个性化，因此对于多数邮件的回应可以并且确实被精确量化了。
Costs and results can be compared, and cost-effective mailings can thus be virtually guaranteed to produce profitable business for the advertiser, which happens in no other medium – except, as we shall see, the Internet.	由于成本和结果可以进行比较，因此那些具有成本实效性的邮件几乎可以确保广告投放者获得利润。除互联网之外的其他媒体都无法做到这一点。
Outdoor and transport	户外广告和交通工具
Most people are surprised to learn that this sector – billboards, posters, public transport advertising, and the like – is as small as it is, with only 5% of total expenditure.	大多数人或许会感到吃惊，这个分支（包括大型广告牌、海报、公共交通工具上的广告等）所占的比重如此之小，只有总费用的5%。
The public feels it sees advertising hoardings everywhere – and this is true in the centres of most towns.	在公众的印象中，大型户外广告牌随处可见。在许多城镇的中心地带，这的确是事实。
But elsewhere there are relatively few hoardings, not least because the placement of outdoor advertising is strictly controlled by local authorities.	但其他地方则很少有大型广告牌，部分原因在于当地政府对于户外广告的严格控制。
Posters can be placed with precision locally, and so are frequently used by local (rather than national) advertisers.	海报可以张贴在精确的位置，因此频繁地被地方性（而不是全国性）广告投放者使用。
Throughout history, posters have given designers and writers the opportunity to be wonderfully creative, and many of the campaigns which people remember for years start life on the hoardings.	在整个广告业的发展历史中，海报给予设计者和文字作者充分的机会来展示他们的创意。人们在多年后依然记得的许多广告最初就源自户外广告牌。

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But since the arrival of commercial television over 50 years ago, outdoor advertising has come to be seen, unfairly, as a 'support' medium, a reminder medium, and is now only occasionally used as the principal medium for a major new campaign or product.	但自从五十多年前商业电视出现以来，户外广告被看作是一种"辅助"媒体（尽管这种看法有失公允），一种提醒人们注意的媒体，现在人们在进行新产品促销或举行新的广告宣传活动时，偶尔才使用户外广告作为主要宣传媒体。
10. Most people are surprised billboards and posters have only a small share of the advertising market	图10 令大多数人感到意外的是，户外广告牌和海报只占到广告市场的很小份额
Radio	电台
Radio too tends to be seen as a support or reminder medium.	电台也常常被视为辅助性的或起到提醒作用的媒体。
Being another broadcast medium, it is also often seen, again unfairly, as 'cheap television'.	作为另一种传播性媒体，电台也常常被当作"廉价版的电视"（这同样有失公允）。
This is wrong because – although radio is certainly a much cheaper advertising medium than television – it is not truly comparable.	这种看法是错误的，因为虽然电台广告相比电视广告要便宜许多，但两者并不具备可比性。
Television is quintessentially a visual medium: above all, people remember, and are influenced by, what they see.	电视本质上是一种视觉媒介：人们记住的是他们所看到的画面，并且受到这些画面效果的影响。
By definition, radio is not visual, and so requires a completely different creative approach, based on words and sounds.	电台在定义上就不是视觉性媒介，因此电台需要完全不同的、基于文字和声音的创意。
But used imaginatively, words and sounds can produce extremely effective advertising.	但借助想象力，文字和声音同样能够制造极其有效的电台广告。
Radio audiences are also far smaller than television audiences, and much more locally focused.	电台听众人数也远远少于电视观众人数，并且电台听众更加关注当地的节目。
So radio can, like posters (and cinema), be used to great effect by local advertisers.	因此，电台就像海报（和电影）一样，可以为地方性广告投放者所用，并取得良好效果。
Cinema	电影
Cinema is also frequently used as a support medium, another 'different form of television'.	电影也时常被用作辅助媒介，被当作"另一种形式的电视"。
But cinema's great strength is that its audiences tend to be relatively young – and many advertisers see young consumers as their prime target market.	但电影的力量在于，它的观众以年轻人为主，而许多广告投放者将年轻消费者视为理性目标市场。
Because cinema campaigns are generally aimed	因为电影的广告宣传通常针对年轻

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at the young, many cinema commercials are quite unlike television commercials, with film sequences specifically created with the young in mind (which sometimes baffle the older members of the audience).	人，许多电影广告与电视广告完全不同，其中的连续镜头都为年轻人而设计（有时会让一些上了年纪的观众感到困惑）。
The Internet	互联网
Though still thought of as being very new, in the UK the Internet first surfaced as an advertising medium in 1997, when it was registered as carrying £8 million worth of advertising.	虽然互联网依然被视为新生事物，但早在1997年，互联网在英国就已经成为一种广告媒体，那一年的网络广告费用总额达到800万英镑。
In that same year, Internet advertisements were for the first time judged separately at Britain's leading creative awards competition.	同年，互联网广告首次作为独立类别参加英国主要的创意奖项评比。
However, in Britain, as everywhere else, the Internet's growth since then has been startling, with advertising revenue leaping from the £8 million in 1997 to more than £34 million in 2009 – 24% of total expenditure and still climbing rapidly.	但是，自那时起，英国以及世界其他地区的互联网发展势头令人瞠目结舌，英国的网络广告收入从1997年的800万英镑跃升至2009年的3,400万英镑，占到所有广告费用总额的24%，并且依然在快速增长。
Most Internet advertising is for products and brands for which customers want quite detailed information: finance, telecommunications, computers, travel, automobiles, industrial goods, and entertainment are the top seven Internet advertising sectors.	大多数在互联网进行广告宣传的产品和品牌都针对那些需要详尽信息的客户：金融、电信、电脑、旅行、汽车、工业产品和娱乐服务在互联网广告份额中排名前七位。
Inexpensive branded consumer goods account for only some 5% of Internet advertising.	廉价的品牌消费品只占到互联网广告的约5%。
In part, this is because the Internet has become the prime interactive medium.	这一现象的部分原因在于互联网已经成为主要的交互媒体。
It allows, indeed encourages, customers to respond to advertisements by way of chat rooms and other online discussion forums, so that advertisers and customers engage directly in dialogue with each other.	互联网允许（事实上鼓励）消费者通过聊天室和其他网络论坛形式对广告进行回应，因此广告投放者和客户可以进行直接对话。
Internet enthusiasts often claim that this interactivity is revolutionizing marketing, as advertisers and their customers build increasingly close relationships.	互联网的热心拥护者时常声称，随着广告投放者和客户建立日益亲密的关系，这种交互活动对于市场营销而言具有革命性影响。
There is a smidgeon of truth in this, but traditional retailers have always been close to their customers – after all, the customers personally visit their shops – and anyway, the	这种说法有一定道理，但是传统的零售商一直和客户保持亲密关系，毕竟客户都是亲自上门采购；而且，绝大多数客户不会通过网络对广告

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vast majority of customers do not respond to advertisers via the Internet, nor do they wish to.	投放者作出回应，他们也不想这么做。
However, online behaviours and interactivity differ greatly between different socioeconomic groups.	但是，网络行为和交互性在不同的社会经济群体中的表现大相径庭。
Consequently the Internet is highly effective for targeting defined demographic groups, both by special interests and activities, and at different times during the day and night.	因此，互联网在确定目标人群方面极为有效，可以通过不同人群的特殊兴趣和行为，并且可以在白天和晚上的不同时段来定位目标群体。
For example, online behaviour differs markedly according to age, sex, and class.	例如，不同年龄、性别和阶级的人群的网络行为具有显著差异。
Urban professionals aged 20–34 rely on the Internet heavily for their work, and for planning their social lives.	城市中年龄在20岁至34岁之间的专业人士在工作和社会生活安排方面极度依赖网络。
Women aged 35–44 with families, in contrast, use it to manage the home, and for hobbies and other interests.	年龄在35岁至44岁之间的女性则正好相反，她们利用网络来管理家务，并为自己的爱好和其他兴趣服务。
Moreover, Internet users can be identified, and their purchasing and other characteristics can be related directly to them, by means of the memories ('cookies') in their computers.	而且，互联网用户可以被辨识，他们的购买偏好和其他特征可以通过电脑的记忆（"网页连接信息"）与他们本人直接产生关联。
This makes Internet targeting far more precise than that for any other medium.	这使得互联网的目标定位远比其他任何媒体都要精确。
We have now explored all the major advertising media in the UK – and thus, indirectly, in the world.	我们现在已经对英国（同时也间接地对世界上）所有主要的广告媒体进行了讨论。
Though the relative size and importance of each medium will change from country to country, as has been said, the fundamentals remain constant.	尽管各个国家每种媒体的相对容量和重要性各不相同，但如我们之前所言，各种媒体的重要特性在各个国家相差不大。
The fundamentals are determined by the technical nature of each medium, and the human nature of consumers.	决定这些重要特性的因素包括各个媒体的技术特质和消费者的人性本质。
These do not change.	这些不会发生变化。
Chapter 5	第五章
The creative agencies: creating new campaigns	创意代理：发起新的广告宣传
We saw in Chapter 2 that since the end of the 20th century advertising agencies have become increasingly specialized.	在第二章中我们已经看到，从20世纪末以来，广告代理机构变得日益专业化。
Before then, agencies provided their clients with a wide range of varied marketing services.	在那之前，代理机构向客户提供多种不同类型的市场营销服务。

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From the 1970s onwards, with the breakdown of the 15% commission system, agencies began to focus on their two core competencies: creating advertisements and buying media.	从20世纪70年代开始，随着15%固定佣金制的瓦解，代理机构开始专注于提高两项核心能力：广告制作和媒体购买。
These two distinct activities soon came to be carried out by different specialist companies: creative agencies and media agencies.	这两项活动很快开始由不同的专业公司（创意代理和媒体代理）来分别执行。
This organizational structure still pertains today, and so we will consider each of the two specializations separately, in this and the next chapter, starting with creative agencies.	这一组织结构一直保留至今，因此我们将在本章和下一章中分别对这两个专业化机构进行论述，先从创意代理开始。
First steps in creativity	创意的最初步骤
Most people think advertisements are dreamed up when 'creative people' are told 'We need a new campaign for Boggins beer – get your skates on and be quick about it!'	许多人认为，只要告诉创意人员"我们需要为博金斯啤酒发起一场新的广告宣传活动，赶紧行动起来"，广告就能凭空产生。
After which a creative person puts an ice pack on his or her head, sits in a dark room for a few hours until inspiration hits them, and then animatedly announces 'I've got it! – "There's No Better Beer than Boggins!"'	在得到任务后，一位创意人员将冰袋放在自己的额头上，在漆黑的房间里坐上几个小时，直到灵感出现，于是兴奋地宣告："我想到了！广告口号就是'再没有比博金斯啤酒更好的啤酒了！'"
Well, not quite.	不过，真相并非如此。
While the sitting and thinking is roughly akin to a key part of the process, the rest of that little scenario is illusory in three essential ways.	虽然枯坐和构思基本接近于广告创意过程中的关键部分，但剩下的场景却都是幻想。原因有三。
First, as has already been stated, the creative people will not start work without a written, detailed advertising strategy which has been agreed by their client, Boggins, and by the agency's senior management.	首先，如之前所言，创意人员不可能在没有书面的、详尽的广告策略的情况下开始工作，并且这一广告策略必须得到客户（也就是博金斯啤酒公司）和代理机构高层管理人员的同意。
Second, creative people almost never work individually nowadays, they always work in copy/art teams of two people.	其次，创意人员如今基本不会单干，他们总是两人合作，组成文案/艺术团队。
Third, at this initial stage the copy/art team will almost always have several ideas (usually called 'concepts') which they will want to discuss with their colleagues before refining one or two of them (and they will rarely arrive at these concepts in just a few hours).	再次，在初始阶段，文案/艺术团队总是有几个想法（通常称为"概念"），在细化其中的一两个想法之前，会和同事先进行讨论（并且他们很少能在几个小时之内想出这些概念）。

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As was detailed at the beginning of this book, the advertising strategy document will include the campaign's objective(s); facts about the brand which show the objectives to be realistic; the brand's competitors, with details of their advertising and marketing campaigns; a summary of any relevant market research – saying why consumers use the brand, and why they do not; the message the campaign must communicate, and the tone in which it must be communicated; which media are likely to be used for the campaign; the budgets available both for the preparation of the advertisements and for the media campaign; a timescale for both the preparation of the advertisements and for the duration of the media campaign; any other details felt to be especially important in this instance; and, particularly, the target market at which the campaign will aim.	本书一开始已经对此作了详尽介绍，广告策略文件的内容包括：广告宣传活动的目标；确证目标可行的品牌信息；该品牌的竞争对手，包括它们各自的广告和市场营销活动；对所有相关的市场调查所进行的总结（比如，为什么消费者使用该品牌，或者为什么不使用该品牌）；宣传活动必须传递的讯息，以及必须采取的语调；宣传活动中可能用到的媒体；广告制作和媒体宣传的可用预算；广告制作和媒体宣传的时间安排；其他重要的细节；还有最重要的是，宣传活动所针对的目标市场。
The creative team will need and want to know all this information.	创意团队需要并且希望知道所有这些信息。
They will need to know the media likely to be used, so they don't create print advertisements when a television commercial is required.	他们需要知道将要使用的媒体，从而不会在需要电视广告的时候制作印刷广告。
They will need to know the budget available, so they don't create advertisements which simply cannot be afforded.	他们需要知道可用预算，从而不会制作无法负担的广告。
They will need to know how long they have to prepare the campaign.	他们需要知道宣传活动的准备时间有多久。
They will need to know the target market at which the campaign will aim, so they can keep it in their mind's eye all the time – and avoid creating messages suitable for impecunious teenagers when a campaign aimed at the affluent elderly is required.	他们需要知道宣传活动所针对的目标市场，从而做到心里有数，以免宣传活动针对富裕的老年人群而创意却迎合了囊中羞涩的少年人。
But for them, the absolutely vital part of the advertising strategy will be: the message the campaign must communicate, and the tone in which it must be communicated.	但对他们来说，广告策略至关重要的部分是：宣传活动必须传递的讯息以及传递讯息时必须采用的语气。
One of the most difficult lessons advertising creative people – and advertisers – have to learn is that the messages you put into advertisements are but the means to an end.	广告创意人员必须学习却最难学到的是，你加入广告中的讯息只是为达到最终结果而采取的手段；这也是广告投放者必须学习的一课。
The end is what the target market makes of the	广告行为的最终结果是目标市场对

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messages.	于讯息的理解。
It is not the messages you put into an advertisement that matter, it is the messages the target market takes away from the advertisement that matter.	重要的不是你加入广告中的讯息，而是目标市场从广告中得到的讯息。
Most novitiate advertisers and creative people believe that if you say something in an advertisement, this is what people will take from it.	许多缺乏经验的广告投放者和创意人员认为，如果你在广告中说了某些话，人们就会照着话的意思去理解。
Maybe, maybe not.	或许是这样，但或许不是。
Just as it is easy for people to misunderstand what they are told in conversation, it is doubly easy for them to misunderstand what they see and hear in advertisements.	正如日常交谈中人们很容易误解别人说的话，他们对于广告中看到和听到的讯息，更容易产生误解。
They generally pay little attention to advertisements, picking up only the broadest outline; they frequently focus on aspects of advertisements that were included only as unimportant props; they often forget most of the content of an advertisement, remembering only the bits that grabbed them.	他们通常很少关注广告，只知道大概；他们经常关注广告中作为无关紧要的道具而出现的次要内容；他们常常忘记广告的大部分内容，只记得吸引他们的点滴片段。
So it is essential not to overcrowd advertisements with too much information, a failing of many advertisers.	因此，重要的是不要在广告中塞入太多信息，这是许多广告投放者容易犯的错误。
Often, people can remember the advertisement but not remember which brand it was for.	经常出现这样的情况，人们记得广告，但不记得广告宣传的品牌。
For all these reasons, the brief for the 'message that must be communicated', as defined in the advertising strategy, must be short, simple, unequivocal, and clear.	因此，广告策略中所界定的"必须传递的讯息"，一定要简明扼要，一清二楚。
And any ideas the creative team come up with must be checked rigorously against this brief.	创意团队所提出的任何想法都必须通过这条准则的考验。
But the message in an advertisement does not include only the words and pictures used.	但广告中的讯息所包括的却不仅仅是文字和图像。
It includes the way they are used. The tone, the style, the personality of the advertisement.	它还包括文字和图像的使用方式：广告的语气、风格和个性。
Exactly the same words, spoken in different tones of voice or set in different typefaces, will convey totally different messages.	同样的文字用不同的语气或通过不同的字体来表达，会传递完全不同的讯息。
Here is a simple example. A party invitation in traditional embossed copperplate lettering on deckle-edged heavy card will lead the recipient to expect a totally different kind of party from	举一个简单例子：使用同样文字的两种派对邀请函，一种采用传统的浮雕铜版字体，印在毛边厚卡片上，另一种采用诡异的、吓人的字体，

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an invitation – using exactly the same words – set in ghoulish, haunted-house lettering, printed in blood red on glittering foil.	用血红色印在闪光的锡箔上；两种邀请函的效果完全不同。
The message will be precisely the same: please come to my party.	讯息文字是一样的：请参加我的派对。
But the tone, the style, the personality of each will promise an utterly different event.	但各自的语气、风格和个性预示了完全不同的事件。
In consequence, each will appeal to completely different types of people, different target markets – and turn others off.	结果，不同的邀请函将吸引完全不同的人群，不同的目标市场——并且将吓住其他人。
The same is true of advertisements.	广告也是如此。
The actors, the models, the typefaces, the design, the props – every detail of the advertisement will contribute to its tone.	广告的每个细节，如演员、模型、字体、设计、道具等，都会对它的语气产生影响。
And its tone must be calculated to appeal to its target market, otherwise the effectiveness of the message will inevitably be impaired.	广告的语气必须经过精心设计以便吸引目标市场，否则讯息的有效性必然受到影响。
Consequently, advertising creative people must be exceptionally sensitive to the nuances of current styles, current fashions, current vernacular language.	因此，广告创意人员必须对现有风格、现有流行样式、现有方言的细微差别极其敏感。
Naturally, the typefaces, the design – and even the models and props chosen – will principally be the province of an art director rather than a copywriter (though both will have their say); and the language will be principally the province of the copywriter rather than the art director (though again both will have their say).	显然，他们所选择的字体、设计，甚至包括模型和道具，都属于艺术指导而不是广告文案创作者（虽然两人对此都有发言权）的职责范围；而语言则属于广告文案创作者而不是艺术指导（虽然两人对此都有发言权）的职责范围。
This is one of the reasons why advertising creative people nowadays always work in teams of two: copy and art together.	这就是为何广告创意人员现在总是两人一起组成工作团队的原因：他们可以一起进行文字和艺术创作。
But this was not always the case.	但真实情况并非总是如此。
Until roughly the middle of the 20th century, all over the world, new advertisements were normally created by copywriters, working alone – rather like the Boggins beer copywriter in the scenario above.	在20世纪中期之前，在全世界范围内，新广告一般都由广告文案创作者来制作，他单独工作，就像上例中所提到的为博金斯啤酒服务的那位创意人员一样。
The copywriter would indeed put a metaphorical ice-pack on his head, and come up with the words and maybe a rough idea for the illustration.	广告文案创作者的确会经历一个类似于将冰袋放在额头上的艰苦构思过程，最后他想好了广告词，或许还有大体的广告图案。

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He – it was almost always a 'he' in those days – would then send his words and idea to a 'visualizer', somebody paid to visualize the copywriter's thoughts.	他（在那个年代几乎都是"他"）随后将文字和想法交给"视觉效果实现人员"，后者的职责是将文案创作者的想法进行视觉呈现。
The visualizers worked in a different department, often nowhere near the copywriters.	负责进行视觉呈现的人员在另外的部门工作，往往距离文案创作者较远。
The visualizers would be typographers, or sometimes graphic designers.	负责进行视觉呈现的人员可能是排版人员，有时也可能是图像设计师。
But in this hierarchy the copywriter was top dog.	但在等级排序中，文案创作者的地位最高。
The visualizer brought the copywriter's idea to life – but it was still the copywriter's idea.	负责进行视觉呈现的人员实现了广告文案创作者的想法，但那个想法依旧属于文案创作者。
All this roughly made sense, because print advertising, then much the largest sector of advertising, was primarily verbal.	这一切自有一定道理，因为平面广告在当时占据了广告业的最大份额，而平面广告主要依靠文字。
The words were all-important.	文字才是最重要的。
Then came television.	随后电视出现了。
Television is essentially a visual medium – or a visual/verbal medium.	电视本质上是视觉媒体，或者说是视觉/文字媒体。
Television advertising began in the USA in the 1930s, and by the 1940s American agencies were questioning the 'lone copywriter' approach to creativity.	电视广告在美国出现于20世纪30年代，到了40年代，美国的广告代理开始质疑广告创意中的"单一文案创作者"模式。
One agency in particular pioneered the copy/art team approach to creativity.	其中一家代理机构成为使用文案/艺术团队这一创意方式的先驱。
This was a New York agency called Doyle Dane Bernbach (DDB).	这家代理机构位于纽约，名为多伊尔·丹·伯恩巴克公司。
In the 1950s, DDB quickly built a reputation as the most highly creative agency around, first in America and then throughout the world.	20世纪50年代，多伊尔·丹·伯恩巴克公司迅速打响自己的名头，成为美国乃至全世界最富创意的广告代理机构。
DDB famously recruited some of the most talented creative people in American advertising.	它雇用了一些美国广告业最具天赋的创意人员。
And the copy/art team philosophy was central to its creativity, because this massively raised the status of the 'art' person – now given the title 'art director'.	在它的创造力中，文案/艺术团队形式处于核心位置，因为这一做法极大地提升了"艺术"人员的地位，现在他们的头衔是"艺术指导"。
No longer did the visualizer simply interpret the	负责进行视觉呈现的人员不再是仅

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copywriter's ideas: the copy/art team worked together, from the start.	仅对文案人员的想法进行阐释，文案/艺术团队从一开始就一起工作。
Nor did the team work solely on television advertising.	他们的团队也不是只为电视广告服务。
It was soon discovered that copy/art teams enhanced creativity in all media.	很快人们就发现，文案/艺术团队提升了所有媒体的创造性。
And as the number and different types of media have burgeoned, this union of talents has grown ever more essential.	随着媒体数量和类型的增加，人才的组合变得更为重要。
Today almost all advertising campaigns have to be sufficiently adaptable to work in a host of media, from television to in-store shelf-cards, from posters to the Internet.	如今，几乎所有的广告宣传活动都适用于多种媒体，从电视到店内宣传，从海报到互联网。
Whatever the medium, the copywriter and the art director create ideas together, in tandem, each bringing their own different training and talents to the process.	无论采用哪种媒体，文案创作人员和艺术指导都一起构思，通力协作，每人都贡献出自己的技能和才干。
And advertisements have proved all the stronger for it.	由此而创作出的广告变得更好。
DDB's early campaigns – for Volkswagen, for EL AL, for Avis car rentals, and a galaxy of others – quickly became famous around the globe.	多伊尔·丹·伯恩巴克公司的早期广告宣传，如大众汽车、以色列航空、安飞士汽车租赁公司以及其他许多品牌的广告，很快就在全球范围内为人所知。
A new kind of advertising had been born, in which advertisement concepts literally fused words and visuals.	一种新型的广告就此诞生，在这种广告中，广告概念将文字和视觉效果融合在一起。
Advertisers flocked to DDB, and its business grew like wildfire.	广告投放者纷纷奔向多伊尔·丹·伯恩巴克公司，它的业务发展势头如烈火燎原。
Partly because commercial television did not start in Britain until 1955, and partly because the British advertising bosses were reluctant to adopt a new creative system they thought to be dangerously radical and expensive – the new 'art directors' demanded far higher salaries than the visualizers had been paid – the copy/art team approach did not cross the Atlantic until the early 1960s.	一方面由于商业电视直到1955年才在英国出现，另一方面也由于英国的广告公司老板不愿意采取一种新的创意体系，他们认为这样做过于危险激进，并且代价不菲，因为新兴的"艺术指导"要求的工资远远高于以前负责进行视觉呈现的人员，因此文案/艺术团队这一创意举措直到20世纪60年代初期才跨越大西洋，发展到英国。
It started at what was to become Britain's own leader in creativity, the agency Collett Dickensen Pearce (CDP).	最早在英国采取这一措施的公司是英国广告创意的行业龙头，一家名

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	为科莱·狄金森·皮尔斯的代理机构。
CDP had a close working relationship with DDB, and so knew all about its creative 'team' system.	科莱·狄金森·皮尔斯公司与多伊尔·丹·伯恩巴克公司有着亲密的合作关系，因此对后者的创意"团队"体系知之甚详。
CDP, like DDB before it, quickly gained a worldwide reputation for outstanding creativity.	和之前的多伊尔·丹·伯恩巴克公司一样，科莱·狄金森·皮尔斯公司因为其卓越的广告创意，迅速在世界范围内赢得美名。
Its campaigns for Benson and Hedges, Heineken, Hamlet cigars, and many others scooped up awards at all the world's leading creative festivals.	它为本森与海基思牌香烟、喜力啤酒、哈姆雷特牌雪茄以及许多其他产品所做的广告在全世界各种创意节庆活动上赢得了多项大奖。
During the 1960s and early 1970s, these two agencies dominated world advertising creativity.	在20世纪60年代和70年代早期，这两家代理机构主宰了世界广告创意领域。
11. Bill Bernbach, who built DDB New York into the world's most highly creative agency in the 1960s	图11 比尔·伯恩巴克将多伊尔·丹·伯恩巴克公司纽约分部建设成为20世纪60年代世界上最富创意的广告代理机构
12. DDB's VW campaign quickly became famous around the globe for its creativity	图12 多伊尔·丹·伯恩巴克公司制作的大众汽车广告因为它的创意，迅速在世界范围内为人所知
Today virtually all advertising creativity, in every leading agency in the world, is produced by copy/art teams.	如今，在世界上每家顶尖的广告代理机构里，几乎所有的广告创意都由文案/艺术团队来完成。
Generally, the copywriter and the art director form a long-term relationship, and move together from agency to agency whenever they change jobs.	通常，广告文案创作者和艺术指导两人组成长期的合作关系，他们在更换工作时也是一起跳槽，从一家代理跳到另一家。
Obviously, as in all relationships, they occasionally split up and find new partners.	显然，和其他所有的关系一样，他们偶尔也会分手，重新选择搭档。
But such splits are surprisingly rare.	但这样的分裂非常罕见。
Creative people find it difficult to discover a mate with whom they can work well – and having discovered one, they try hard to keep their relationship alive.	创意人员发现，要找到一个能够合作愉快的搭档非常困难；一旦找到，他们会努力保持合作关系。
How long will it take a creative team to come up with a new campaign idea?	一个创意团队需要多久才能想出一个新的广告宣传的点子？
Well, how long is a piece of string?	要回答这一问题，不妨先想想一根

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	线有多长?
An idea may come almost instantly, or may take weeks in gestation.	一个点子可能马上就能想到，也可能要酝酿几个星期。
Will the team come up with just one idea, or with several, for further consideration?	一个团队究竟是只想一个点子，还是想出好几个，然后进行进一步筛选？
There can be no single answer to this.	对此没有统一的答案。
Sometimes the team has an idea it is absolutely sure is absolutely right.	有时，团队想出一个点子，并确信它绝对有效。
More often, the team will have a few ideas, all of which it feels could be developed with further time and thought.	更多时候，团队想出几个点子，每个点子似乎都可以经过进一步酝酿和思考来进行完善。
The team will then want to involve others in assessing the quality of its various ideas.	团队随后会请其他人一起来评价各个点子。
It will discuss them with other creative colleagues, and at this point account planning – which we left at the end of Chapter 1 – may re-enter the creative process.	团队会和其他同事进行讨论，此时广告企划（我们在第一章的末尾谈到了这一点）将重新参与创意过程。
But before we involve ourselves further in this process, it will be helpful, indeed necessary, to explore the nature of creativity, and of the creative people upon whom so much in advertising depends.	但在我们深入了解这一过程之前，需要（事实上很有必要）先研究一下创造性和创意人员的本质，因为广告行为很大程度上取决于这两个因素。
13. CDP's Heineken campaign scooped up international creative awards	图13 科莱·狄金森·皮尔斯公司的喜力广告获得国际性创意大奖
The nature of creativity	创造性的本质
What is creativity?	什么是创造性？
Even more than any of the other definitions we have considered, creativity is impossible to define with any accuracy – though many people have tried, and you will find many definitions in dictionaries.	相比我们之前所遇到的术语，创造性更加难以进行准确界定，虽然有许多人进行了尝试，你也可以在词典中查到许多定义。
It is sometimes said that, although it cannot be defined, it can easily be recognized.	有时人们认为，尽管创造性无法界定，但它很容易辨识。
Like lots of other things said about creativity, this is a half-truth.	这种说法就像许多其他关于创作性的说法一样，只对了一半。
Yes, creativity can be recognized, but different people recognize different things as being creative.	的确，创造性可以被辨识，但不同的人对于什么样的事物具有创意有着不同看法。
As we all know, most people at first rejected the Impressionists' paintings as not being art, while today they are accepted as being among	我们都知道，许多人一开始拒绝承认“印象派”画作是艺术，而如今这些绘画已经被认为是艺术史上最伟

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the greatest works of art in history.	大的部分作品了。
The same has been true in music, and in literature.	音乐和文学领域同样如此。
And it has sometimes happened in advertising.	广告领域有时也会出现这种情况。
The concept of creation – making something out of nothing, bringing things into existence for the first time – has fascinated and perplexed humanity throughout the ages.	“创造”这一概念（“无”中生“有”，将新事物初次呈现于公众面前）在历史上一直吸引和困扰着人类。
Almost throughout history it was generally accepted that creativity ‘just happens’.	在整个历史长河中，人们普遍认为，创造性难以名状，它“完全是凭空产生”。
Ideas float into the mind of their own accord, unpredictably, and no further explanation is possible.	有创意的点子自动闯入人们的脑海，这一过程无法预测，也无法解释。
The most common cartoon depiction of this phenomenon is of an electric bulb suddenly lighting up, for no explicit reason, in the brain.	对这一过程的描述，最常见的漫画是大脑中的一盏电灯泡无缘无故突然发光。
But this is altogether too simple a view of creativity.	但对于创造性的这种看法实在过于简单。
First, it suggests ideas come about without prior cogitation.	首先，这种看法认为，有创意的点子可以无须经过之前的思考就自动出现。
But it would be hard to find a great creative thinker who did not say ideas are the result of long cogitation.	但很少有创意人员会否认，点子是长期思考的结果。
Sir Isaac Newton did not simply discover gravity when he saw an apple falling, as the famous anecdote claims.	当伊萨克·牛顿爵士看到苹果坠落时，他并不是一下子就发现了重力，虽然那则著名的逸事这样宣称。
He had been thinking about the nature of gravity for years.	之前数年他一直在思考重力的本质。
Indeed, when asked how he came by his discoveries, Newton replied ‘By always thinking about them’.	事实上，当被问到他如何取得科学发现时，牛顿的回答是“通过一直对这些问题进行思考”。
Yes, new ideas do come to highly creative people ‘out of the blue’.	是的，新的想法的确“毫无征兆”地闯入了具有高度创意的人员的脑海。
But they come because creative people constantly seek them, both consciously and subconsciously.	但这些想法之所以出现，是因为创意人员一直在有意无意地追寻它们。
Second, the light bulb image suggests that ideas arrive fully formed in the brain.	其次，电灯泡的形象暗示，有创意的点子完全是在头脑中形成的。
This seldom happens.	但实际情况很少如此。

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Albert Einstein took at least 10 years, between the ages of 16 and 26, to develop his theory of relativity.	阿尔伯特·爱因斯坦从16岁到26岁花费了至少十年时间来发展他的相对论。
Most creativity involves the development and execution of original insights.	大多数创意需要对初始灵感进行发展和执行。
Pablo Picasso constantly changed and transformed his mural masterpiece Guernica as he painted it.	巴勃罗·毕加索在画壁画杰作《格尔尼卡》时，一直在修正和更改画稿。
Professor Robert Weisberg, who has written extensively about this, defines creativity as incremental in nature, and that is an excellent way to think of it.	罗伯特·韦斯伯格教授曾经对此多有著述，他将创造性界定为在本质上是渐进发展的。这是一种很好的思考创造性的方式。
One of the incidental benefits of the copy/art team system is that both individuals challenge and incrementally improve each other's concepts.	文案/艺术团队体系还有一个额外的好处，那就是团队中的两个人相互挑战并逐步改进对方的想法。
These factors are crucial to any consideration of advertising creativity.	这些因素对于广告创意来说至关重要。
When they receive the advertising strategy, the creative people will start to think about – to cogitate about – how to communicate the campaign message, in a way that will arrest and interest the target market.	当接到广告策略时，创意人员开始考虑（或者说，认真思考）如何传递广告宣传的讯息，他们要采取一种能抓住和吸引目标市场的方式。
They will be searching for a relevant idea that is innovative and impactful, one that has never been used before in advertising.	他们要寻找一个相关的点子，既有创意，又能达到效果，还必须是广告业之前没有使用过的点子。
It is usually easy to find innovative and original ideas that are not relevant, but those ideas are.... well, irrelevant.	通常很容易找到一些与宣传活动没有关系的、有创意的、原创的想法，但这些想法与他们的任务无关。
A relevant idea may or may not arrive quite quickly.	相关的点子或许很快能想到，或许要等上很久。
But then it will need to be developed, incrementally, in all its aspects.	但随后这个点子需要进一步完善，逐步从各个方面进行完善。
Almost always, the initial idea will need to be chiselled, moulded, honed – particularly for use in different media.	最初的想法几乎总是需要经过锻造、塑形和打磨，尤其是当广告宣传用于不同媒体的时候。
This takes time. But creative people in advertising know that time is not infinitely available.	这需要时间，但广告创意人员知道，时间有限。
There is a commercial imperative, a deadline to be met.	商业广告的筹备总有时间要求。
If a new campaign is needed by next Thursday, the creative team will need to have a new	如果下周四需要进行新的广告宣传，创意团队就需要在那之前准备

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campaign ready by next Thursday.	完毕。
This can be exceedingly stressful.	这其中的压力其实非常巨大。
Few people realize the mental agonies advertising creative people undergo as the days pass, and the new campaign does not materialize.	很少有人意识到，随着时间流逝而新的宣传构思还没有成形，广告创意人员所承受的精神折磨。
Every day that passes means there is one less day still available.	每过去一天就意味着准备时间少了一天。
But 9 times out of 10 – maybe 99 times out of 100 – they eventually make the deadline.	但十次里有九次，或者说一百次里有九十九次，他们最终顺利完成了任务。
If they fail too often, they will find themselves no longer working as advertising creative people.	如果他们频繁失败，就没法再继续从事广告创意工作了。
The nature of creative people	创意人员的本性
Advertising creative people are notoriously egotistic, volatile, and irascible.	广告创意人员恶名在外，他们给人的印象是自我中心、性情多变且脾气暴躁。
If you happen to find yourself in any bar or pub frequented by advertising people in London, New York, or any of the world's other advertising capitals, you can safely bet that you will soon hear stories of punch-ups, of chairs being hurled across rooms, of computer keyboards being thrown out of windows when creative people fight about their advertising ideas.	如果你偶尔去逛伦敦、纽约或世界上其他广告中心里那些创意人员常去的酒吧，你完全可以预料，你将听到很多关于创意人员因为广告设想而发生争斗的故事，他们相互击打，将椅子扔出老远，将电脑键盘扔出窗外。
Almost all these stories are mythical, but they reflect advertising people's own image – in its way glamorous – of advertising creative people.	几乎所有的故事都是杜撰出来的，但它们的确反映了那些创意人员在广告从业者眼中别有魅力的形象。
Likewise, if you start any broad discussion about the nature and behaviour of creative people in society, you can safely bet that within a few minutes somebody will mention Vincent Van Gogh or Paul Gauguin, or both.	同样，如果你想对社会上那些创意人员的本性和行为进行讨论，不出几分钟就一定会有人提到文森特·梵高或保罗·高更，或者同时提到两者。
Why?	为什么？
Not because they are typical; they were not at all typical.	不是因为他们很典型，他们一点都不典型。
No other artists have ended up with amputated ears, few have fled from civilization to live among native peoples on the far side of the world.	没有其他哪个艺术家像梵高一样割掉自己的耳朵，也很少有人像高更一样远离文明社会，躲到世界的某个荒凉角落和土著人住在一起。

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But once again, Van Gogh and Gauguin epitomize our romantic image of artists: headstrong egotists, often mentally unbalanced.	但是，梵高和高更体现了我们对于艺术家的浪漫想象：顽固任性的家伙，自我中心，经常出现精神问题。
The reality is entirely different.	事实完全不是这样。
The vast majority of artists – and of advertising creative people – lead exceptionally hardworking, relatively conventional lives.	绝大多数艺术家以及绝大多数广告创意人员都在辛苦工作，过着相对传统的生活。
Nonetheless, it is true that highly creative people are different from the rest of us in certain specific ways.	不过，具有高度创意的那些人的确和我们其他人在某些方面有所差异。
Over recent years, a good deal of research has been carried out into these differences by psychologists, and more recently by neuroscientists.	近年来，心理学家（最近也包括神经学家）对这些差异进行了许多研究。
Their findings show that creative people do tend to be more introspective, more self-sufficient, experimental, and nonconformist.	研究结果表明，创意人员的确更为内向，更自负，富有实验性，不遵循常规。
However, in no study have the differences between creative people and others been vast.	但是，所有的研究都表明，创意人员和其他人的差异并不显著。
If you draw a spectrum, with conformity at one end and non-conformity at the other, creative people, on average, will veer towards non-conformity.	如果你将各类人按照顺从程度排成序列，一头是最顺从的人，另一头是最不循常规的人，创意人员平均来说趋向于不循常规。
Only a few, like Van Gogh and Gauguin (and Einstein, who was decidedly eccentric), will be far out on the extreme edge.	只有少数人，如梵高和高更（包括爱因斯坦，他也很古怪）处于极端位置。
As Professor Michael Badawy, at the Virginia Polytechnic Institute, put it:	正如弗吉尼亚理工学院的迈克尔·巴达维教授所说：
Creativity is like height, weight and strength.	创意就像身高、体重和力量。
People vary considerably in these dimensions, but everybody has some height, some weight and some strength.	不同的人在这些方面相差很大，但每个人都有一定的身高、体重和力量。
Likewise, there is a certain amount of creativity in all of us, but some of us are obviously a lot more creative than others.	同样，我们所有人都有一定的创造性，只不过一部分人明显比其他人更有创意。
There is yet another vital way in which creative people differ from others.	创意人员还有一个重要方面不同于其他人。
Creative people are obsessive about their output.	创意人员极其看重他们的成果。

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They wish, and expect, to be judged by their output rather than by their personal behaviour.	他们希望并期盼他人能根据他们的成果而不是他们的个人行为来判断他们。
This was well expressed by the psychologist Dr Anthony Storr:	心理学家安东尼·斯托尔博士对此说得很清楚：
The work, rather than the person, becomes the focus of self-esteem.	工作，而不是个人，成为自尊的焦点。
To care more about one's book or one's painting than one does about oneself will seem strange to those who are sure enough of themselves to be themselves in social relations.	关心自己的著作或画作胜过关心本人，这对于那些认为必须处理好社会关系的人来说是难以理解的。
But if a book or a painting contains more of the real person than is ever shown in ordinary life, it is not surprising that the producer is hyper-sensitive.	但如果一本书或一幅画中所包含的不仅仅是日常生活中的作者本人，那么作者如此敏感也就不足为奇了。
How do all these factors impinge on creative people in advertising? Well, they know they are, and feel they are, different from others.	这些因素对于广告创意人员有何影响？他们知道他们是谁，并且觉得他们与其他人不一样。
They work under often intense psychological pressure.	他们时常在高度心理压力下工作。
And they care obsessively about their output, which means they usually take criticism badly.	他们对自己的成果极为看重，这意味着他们很难接受批评。
Taken together, these factors do tend to make them egotistical, volatile, and quick to anger.	总体而言，这些因素往往使他们显得很自我，性情多变，并且容易发怒。
Such behaviours may not be justifiable, but they are understandable – and must be understood by those who want to work with them, successfully.	这样的行为或许不尽合理，但却可以理解，并且如果有人要想和他们一起顺利合作，就必须理解这样的行为。
Managing creative people	管理创意人员
Until the 1970s, creative people in agencies were 'managed' by the agencies' top executives, through their own department head, the creative director.	在20世纪70年代之前，代理机构中的创意人员都是由机构的高层管理人员通过他们的部门领导，即创意总监，来加以"管理"的。
Creative directors were sometimes very powerful, but they seldom, if ever, ran the shop.	创意总监有时权力很大，但他们很少负责日常经营。
This was the province of the businessmen who owned and built the agency.	这属于广告机构的所有人和创始人的职责范围。
Such businessmen might be sympathetic to	这些商人或许认同创造性的重要

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creativity, as was John Pearce, the guiding light at CDP.	性，比如科莱·狄金森·皮尔斯公司的总管约翰·皮尔斯。
Or they might, more commonly, see creative people as a necessary evil: creative people were essential, but had far too high an opinion of their own contribution, and this fuelled their intolerable egotism and volatility.	更常见的情况是，这些商人将创意人员视为不好但又必不可少的人：创意人员很重要，但他们对自己的成果自视过高，因此养成了令人难以容忍的自我中心和反复无常的性格。
This view is reflected in the quotation from John Hobson in Chapter 1.	这种观点从第一章所引用的约翰·霍布斯的话中可以得到反映。
(Research studies among advertising creative people confirm that most of them believe it is their output, the advertisements, which the rest of agency live off, and that top managements have little appreciation of this basic fact.	（对于广告创意人员所做的调查证实，他们中的大多数人都认为，是他们的成果养活了代理机构的其他人，而机构的高层管理人员却不理解这一基本事实。
An old advertising quip runs 'Creative people in agencies are always covered in love bites.	有一则古老的广告业笑话："代理机构中的创意人员总是受到万千宠爱。
Self-inflicted, of course.')	当然，爱他们的正是他们本人。"）
Hence there was continuous strife between agency managements and their creative departments.	由此不难想见，在广告代理机构的管理层和创意部门之间总是摩擦不断。
Shortly after I started working in advertising, the chairman of one of Britain's most successful agencies publicly declared that it was his ambition 'To break the stranglehold of the creative people on the production of advertising'.	在我加入广告业后不久，英国一家最成功的代理机构的主席公开声称，他的目标是"打破创意人员对于广告制作的束缚"。
But with the growth of television advertising, and the creative revolution led in America by DDB and in London by CDP, much of the power in agencies moved from the business managers to the top creative people.	但随着电视广告的增长以及多伊尔·丹·伯恩巴克公司和科莱·狄金森·皮尔斯公司分别在美国和英国开展的创意革命，代理机构的许多权力从业务经理转到了顶尖创意人员手中。
At the very minimum, they reached parity.	至少是两个部门平分秋色。
And in the 1960s and 1970s, many agencies, particularly in the USA, were founded by, or around, top creative people.	20世纪60年代和70年代，许多代理机构，尤其是美国公司，都是由顶尖创意人员所组建的。
This was a new phenomenon.	这是一个新的现象。
It became apparent that the division between agency managements and the newly enfranchised creative departments had to be	显然，代理机构的管理层和刚刚获得自主权的创意部门之间的分歧必

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bridged, and this was part of the genesis of account planning (page 14).	须得到化解，这也是设立广告企划的起因之一（参见第14页）。
The ingenuity of account planning was that the new account planners had twin (or even triple) loyalties.	广告企划这一做法的巧妙之处在于新的广告企划人员具有双重（甚至三重）忠诚度。
They worked closely with, and often represented, the creative people; they worked closely with, and often represented, the account handlers; (and they worked closely with, and often represented, within the agency, the clients).	他们与创意人员亲密合作，并时常代表后者的利益；他们与客户助理亲密合作，并时常代表后者的利益（而且他们在代理机构内部与客户亲密合作，并时常代表后者的利益）。
They were able to handle this apparent conflict of loyalties because, above all, they worked closely with and always represented the opinions and wishes of consumers, of the target market.	他们能够处理不同职位之间的明显冲突，因为他们首先与消费者和目标市场紧密合作，并且总是代表着消费者和目标市场的观点和愿望。
As market research developed, from the 1970s onwards, the voice of the consumer was increasingly heard in advertising.	随着市场调查的发展，从20世纪70年代开始，广告业开始日渐重视消费者的意见。
In agencies, the account planners were at the epicentre of this development.	在广告代理机构内部，广告企划人员正处于这一变化的中心。
They carried out, either themselves or through specialist research companies, all the testing of new creative concepts.	他们亲自或借助专业调查公司的帮助，实施对新创意的测试。
This gave them enormous influence.	这使得他们具有了极大的影响力。
Nobody in advertising can ever totally ignore the opinions of the consumer, of the target market.	在广告业没人敢完全无视消费者和目标市场的态度。
Consumer research into advertisements, to return to John Hobson's quotation, had been carried out previously.	让我们回到约翰·霍布斯说过的话，对消费者关于广告意见的调查之前就已经完成了。
But this had been done in a confrontational way.	但却是以一种对抗性的方式来完成的。
The agency managers checked out the creative people's ideas, then returned to the creative people with the research findings and told them what to do.	代理机构的管理层检验创意人员的想法，随后带着调查结果回到创意人员那里，并告诉他们如何修改。
Account planning does not work like that: the creative people are integrated into the process.	广告企划并不这样做：创意人员参与到整个过程之中。
This was a major step forward.	这是向前发展的关键一步。
It must not be thought, however, that every shred of friction between creative people and agency managements was thus eliminated at	但是，不能认为广告企划一下子就能消除创意人员和管理层之间所有

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one fell swoop.	的分歧和摩擦。
Not all account planners are brilliant diplomats; not all creative people can accept criticism, even when it is put to them diplomatically.	并非所有的广告企划人员都是出色的外交家，也不是所有的创意人员都能接受批评，即使是通过委婉的方式来表达。
Recent studies among creative people, around the world, show that many remain suspicious of the influence of research on their creativity.	近期在世界范围内对创意人员的调查表明，许多人依旧质疑市场调查对他们创造性的影响。
They fear that the public rejects truly innovative concepts – the story of the Impressionists again – and that it is essential to take market research among the public with several large pinches of salt.	他们担心，公众拒绝那些真正具有创意的概念（比如，还是印象派的例子），因此，他们认为有必要在开展公众市场调查时保持警惕，不要盲目相信数据。
This is true.	这是对的。
But all the best creative people acknowledge that account planning can help them improve their output – incrementally, at the very least.	但所有的创意人员都承认，广告企划能帮助他们改善成果，至少能逐步改进。
Account management	客户管理
Had this book been written before creative and media agencies broke apart, and before account planning took hold, the opening section of this chapter would doubtless have been devoted to account managers: the people who are responsible for the liaison between clients and agencies.	如果本书写作时创意代理和媒体代理尚未分家，并且广告企划还没出现，那么本章的开头部分毫无疑问应该先讨论客户经理：他们负责在客户和代理机构之间进行联络。
Different agencies have different names for those who handle contact with their clients on a day-to-day basis: account managers, account executives, account supervisors, and others.	不同的代理机构对于那些负责与客户保持日常联系的人有不同称呼：客户经理、客户执行、客户主管等等。
Above these in the agency hierarchy are account directors, client service directors, or simply board directors.	在代理机构的行政体系中，在他们之上的是客户总监、客户服务总监，或者干脆就是董事会负责人。
And in America the title president or vice-president is often used.	在美国则经常使用总裁或副总裁的头衔。
Whatever the nomenclature, the job specifications remain the same.	不管使用哪种称呼，工作职责并没有改变。
Account managers represent the agency to the client, and the client to the agency.	客户经理在客户面前代表代理机构，同时又在代理机构内代表客户。
At a less senior level, they handle and progress the day-to-day work the agency carries out for its clients.	在相对较低的层次，他们处理并推进代理机构为客户提供的日常业务。

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At a senior level, their role is more strategic, and the account director ensures the client is content (hopefully more than content) with the service the agency is providing, and that the agency's plans and campaigns are all going in the right strategic direction.	在较高层次，他们的角色更具有战略意义。客户总监要确保客户对代理机构提供的服务感到满意（最好不光是满意），并且代理机构的计划和宣传活动都朝着正确的战略方向迈进。
Moreover, in earlier times, the diverse variety of work carried out by agencies meant the account manager worked with the client on a multiplicity of marketing services, and was expected to oversee all of them.	此外，在早些时候，代理机构要提供多种服务，这意味着客户经理要和客户就多种市场营销服务进行协作，并且要监管所有这些业务。
This meant the account manager worked closely with many of the client's marketing personnel and got to know them and their business exceedingly well, in every aspect.	这意味着客户经理与客户的市场营销人员有着非常紧密的合作关系，全方位熟悉他们本人及其各自的业务。
Nobody else in the agency knew a fraction as much about the client's business as the appointed account manager.	对于客户的业务，在代理机构中没有人比客户经理了解得更多。
So good account managers were very powerful.	因此，好的客户经理权力很大。
They were the lynchpins of the agency organization.	他们是代理机构的核心。
They could, and frequently did, take their clients with them when they switched jobs.	他们能够，并且的确常常在他们跳槽的时候把客户带走。
Today things are not quite the same.	如今，情况不太一样了。
Yes, account managers are still highly important.	的确，客户经理依旧很重要。
They are still responsible for supervising and coordinating all the work the agency does for their clients.	他们依然负责监管和协调代理机构为客户所提供的所有服务。
But the work the agency does is relatively specific.	但是代理机构的服务内容较为特定。
The agency creates new campaigns, carries out the account planning relevant to those campaigns, and liaises with the client's media agency.	代理机构发起新的广告宣传活动，执行与宣传有关的广告企划，并且与客户的媒体代理进行联络。
Account managers orchestrate these activities.	这些活动都需要客户经理的精心安排。
But account planners, too, develop close relationships with clients.	但广告企划人员也与客户保持亲密关系。
So do creative people.	创意人员同样如此。
So account managers have far less personal control than they did.	因此，相比他们，客户经理对于人员的控制力要弱得多。
Moreover, clients work with a raft of different	而且，客户与一大批不同的市场营

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marketing services companies, and their personal relationships with each of them tend to be less close than they were with the multifaceted full-service agencies of the past.	销公司合作，他们与每家公司的人际关系都没有以前和一家提供多方面全能服务的代理机构来得密切。
Strong account mangers do still, occasionally, take their clients with them when they switch jobs, but in large agencies this happens rarely.	现在依然有强势的客户经理在跳槽时带走客户，但在大型代理机构里这种情况很少发生。
Because in addition to all the factors listed above, most major clients are now handled internationally.	因为除了上述提及的因素之外，大多数主要客户现在都在跨国经营。
International advertising	国际性广告行为
Naturally, advertising has not been immune to the globalization of world trade.	显然，广告行为无法避免世界贸易全球化所带来的影响。
Far from it.	事实上广告受到的影响很大。
Most global companies are also global advertisers.	大多数跨国公司同时也是全球性广告投放者。
International cosmetics, perfume, and fashion companies have been running global campaigns – mostly in top-class fashion magazines – since the 1930s.	从20世纪30年代开始，生产化妆品、香水和时尚产品的国际性公司已经开始进行全球性广告宣传，大多数广告刊登在顶级时尚杂志上。
But the rush into global advertising by mass consumer goods companies did not really get going until the end of the 20th century.	但是直到20世纪末，大众消费品公司才真正开始进行全球性广告宣传。
And even now, the reality is that there are very few campaigns that are literally global.	即使现在，依然只有极少数广告宣传真正算是全球性宣传活动。
Most are multinational – that is, they run in many countries, but in many others, local laws, local customs, and local competitors force variations from global uniformity.	大多数只能算跨国性宣传活动，也就是说，它们在多个国家进行，但在其他国家，当地法律、习俗以及竞争者迫使这些广告作出改变，无法保持全球统一的模式。
In a shrinking world, the commercial benefits of global – or anyway multinational – advertising are indisputable.	在一个缩小的世界里，全球性（或者说跨国性）广告行为的商业利益毋庸置疑。
Central control of campaigns is easier.	对广告宣传进行中心控制变得更为简单。
International travellers see the same campaign everywhere, instead of a mish-mash of different campaigns in different countries.	在世界各地旅行的人们发现到处都是同样的广告宣传，而不是各个国家分别进行不同的宣传活动。
As national cultures become more homogeneous, campaigns that succeed in one country usually succeed in others.	随着各国的民族文化变得更为同质化，在一个国家取得成功的宣传活动通常也会在其他国家取得成功。

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The transference of such knowledge from country to country is one of multinational companies' key commercial strengths.	将此类知识从一个国家传递到另一个国家正是跨国公司的主要商业优势之一。
And globalization means creative costs can be amortized – though the savings from amortization are generally far less than novitiate global advertisers expect.	全球化意味着创意成本可以分期清偿，虽然从分期清偿中节省的资金通常远比全球性广告投放的新手所预想的要少得多。
But while the benefits are clear, the mechanics are complicated.	不过，虽然利益很明确，其中的机制却很复杂。
The world is not nearly as homogeneous as the protagonists of globalization like to claim.	整个世界并不是像全球化的拥护者所声称的那样趋于一致。
Almost everything changes as you move from country to country: landscape, architecture, language, laws, traditions, people's physiognomy and clothes, and often the product formulation and its packaging.	当你从一个国家到另一个国家，几乎一切都发生了改变：地貌、建筑、语言、法律、传统、人们的相貌和服饰，通常还有产品及其包装。
Advertisements can be, and are, made to skirt around these differences, but many end up fairly bland in consequence.	广告可以被用来回避这些差异，并且事实上就是被用来这样做了，但许多广告因此变得平淡无奇。
Hence the creation of truly effective multinational campaigns demands a great deal of inter-country discussion and coordination.	因此，要想进行真正有效的跨国宣传活动，就需要在各国间进行大量讨论和协商。
Whether or not their campaigns are homogeneous throughout the world, global advertisers usually seek to use the same creative agency throughout the world.	不管全球性广告投放者的宣传活动是否在全世界保持一致，它们通常在世界范围内使用同一家创意代理。
Even if the advertisements must vary by country, for the client there is a great benefit in having a single agency that can coordinate its advertising everywhere.	即使在不同国家必须使用不同广告，对于客户来说，选用能在任何地方对广告行为进行协调的同一家代理依然有许多好处。
Consequently, all the largest agencies have structured themselves to handle international clients.	因此，所有的大型代理机构都调整自身架构，以适应国际客户的需求。
They appoint global client service directors (whatever their exact title), who are responsible for the way the agency services the clients across the world.	它们指派全球客户服务总监（不管这一头衔的确切名称是什么），负责代理机构在全世界范围内为客户提供服务的方式。
Global client service directors live in aeroplanes (and in luxury hotels), and wield considerable power – similar to the power of the account manager in the old, full-service agency.	全球客户服务总监住在飞机上（还有豪华宾馆里），拥有巨大权力，类似于传统的全能代理机构中客户经理所拥有的权力。

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Nobody else in an agency knows nearly as much about a client and its international operations as the global client service director.	在代理机构中，没有人对于客户及其国际性业务的了解胜过全球客户服务总监。
And the worldwide turnover and profit of a single global client may far exceed the turnover and profit of the entire local agency in some, smaller countries.	一家全球性客户在世界范围内的营业额和利润可能远远超过几个小国家中所有地方性代理机构的营业额和利润的总额。
To handle their global clients, agencies have therefore developed matrix management to a high level of sophistication.	为了应对全球性客户的需求，代理机构发展出了高度复杂的矩阵管理制度。
Both local and international managers have interwoven and overlapping responsibilities for services and profitability.	地方客户经理和国际客户经理之间的服务和赢利职责相互交织又相互重叠。
It is a complex new game, calling for close teamwork.	这是一套复杂的新游戏，需要紧密的团队合作。
But agencies are rapidly learning to get good at it: they have to.	但代理机构迅速掌握了这一套方法：他们不得不掌握。
Specialist agencies	专业性代理
Most of this chapter has concerned general, rather than specialist, creative agencies.	本章大多数内容都关注普通的（而非专业性的）创意代理。
This is because the larger creative agencies, both nationally and internationally, are all generalists.	这是因为规模稍大的创意代理，无论是地方性还是国际性的代理机构，都从事普通代理业务。
That is, they handle the advertising needs of clients in almost every manufacturing and service sector.	也就是说，它们为来自制造业和服务业的客户提供广告服务。
They willingly do so because, first, clients seldom allow their agency to handle the advertising of their competitors.	它们也愿意这样做，首先，因为客户很少允许代理机构为它们的竞争对手服务。
An agency can work for, say, only one automobile client, one petfood client, one toiletries client, and so on.	一家代理只能为一家汽车生产商、一家宠物食品生产商、一家化妆品生产商等等服务。
So if an agency wants to build up its business, it cannot afford to specialize in a single market sector.	因此，如果一家代理要想发展业务，就不能专业服务于单一的市场。
Second, most agency people enjoy working for clients in different sectors.	其次，大多数代理机构的从业人员喜欢为不同行业的客户服务。
They find it stimulating, and they transfer the knowledge they acquire from one sector to another.	他们觉得这样做具有激励性，并且他们可以将在一个行业中学到的知识转移到其他行业中。
(This is one of the key reasons why advertisers	（这也是广告投放者通常无法在公

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are generally unable to create their own in-house agencies – though many have tried.)	司内部组建自己的代理机构的关键原因之一，虽然很多公司的确进行过这样的尝试。）
However, there are a small number of specialist agencies that handle certain classes of business.	然而，有少数专业性代理机构专门为某些商业活动提供服务。
Specialist agencies handle cinema advertising, theatre advertising, recruitment advertising, direct response coupon advertising (off-the-page), pharmaceutical company advertising, and technical financial advertising.	专业性代理机构的广告业务范围包括：电影、戏剧、招聘、直接优惠券（即撕即用）、制药企业以及技术类财经服务。
In these areas, clients are seldom concerned about their agency handling competitors' campaigns.	在这些领域，客户很少介意广告代理机构同时也为其竞争对手服务。
They are more concerned that the agency should be conversant with their particular commercial needs, and with any legal requirements that apply specifically to their sector – and generalist agencies seldom are.	它们更关心代理机构是否了解它们的特定商业需求以及相关的法律规定，而普通代理机构很难做到这些。
Additionally, as noted on page 29, in recent years a group of creative agencies has emerged which specialize in Internet and other digital advertising.	此外，本书第29页已经提到，近年来涌现出了一批专业从事互联网和其他数字化广告活动的创意代理。
These agencies are usually subject to the same constraints regarding the handling of directly competitive clients as general agencies are – but clients interpret the constraints more leniently, as the digital agency sector is still relatively small, and the skills involved are relatively scarce.	这些代理机构通常在涉及客户的竞争对手时受到和普通代理机构一样的限制，但是它们的客户在阐释限制要求时更为宽松，因为数字代理行业的规模相对较小，所涉及的技术又相对稀缺。
It is widely agreed that the creative skills involved in developing a digital campaign are different from, but similar to, the creative skills employed in other media.	人们普遍认为，进行数字广告宣传所涉及的创意技术不同于，但又近似于其他媒体所涉及的技术。
An article in the authoritative International Journal of Advertising in 2009 listed 'The Six Principles of Digital Advertising' as:	2009年，在权威性的《国际广告行为期刊》上刊登的一篇文章列举了数字广告的六项原则：
Advertisers must be sensitive to consumer concerns about privacy and spam.	1）广告投放者必须敏锐地察觉客户对隐私的关注。
Consumers are more likely to be receptive to digital ads from advertisers they trust.	2）消费者更有可能接受由他们信任的广告投放者所发布的数字广告。
Consumers are more likely to respond to digital ads for products that are relevant to them.	3）消费者更有可能对那些与他们相关的产品的数字广告作出回应。
Digital approaches that incorporate interactivity are more likely to be effective.	4）包含交互性的数字广告方式更有可能产生效果。

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In the digital context advertising messages that are entertaining have a higher chance of success.	5）在数字环境里，有趣的广告讯息更有可能成功。
In the long run, digital messages need to build the brand to be effective.	6）长期来看，数字讯息需要建设有效品牌。
Several of these principles apply across all media (principles 2, 3, and 6 – and to some extent 5).	这几条原则中，有几条（第2条、第3条、第6条，一定程度上还包括第5条）适用于所有媒体。
The others are clearly specific to digital advertising.	其他几条原则很显然只适用于数字广告行为。
It is this overlap which has made it unclear whether, in the long term, digital agencies will be merged into general agencies or will continue to plough their own furrow.	正是这种重合使得现在的发展趋势还不明朗，无法判断从长期来看数字代理究竟是会被并入普通代理，还是继续保持专业性质。
On this question, the jury is still out.	这一问题目前依然不够明朗。
The creative agencies have now created the advertisements.	现在创意代理已经将广告制作完成。
Let us go on to explore how the media agencies will buy the space and time in which the advertisements will appear.	接下去我们将继续探讨，媒体代理究竟如何购买广告发布时所需的空间和时间。
Chapter 6	第六章
The media agencies: spending the clients' money	媒体代理：花费客户的资金
In neither Britain nor the USA was the bisection and compartmentalization of creative and media-buying services universally welcomed by everyone working in advertising; nor was it entirely logical.	在英美两国，并非每个广告业从业人员都欢迎创意和媒体购买服务的分化，并且这种分化也并非完全合理。
While the split was in progress, many argued – some still argue – that selecting the media and creating the advertisements are intrinsically part of the same process: the process of producing a cost-effective advertising campaign.	在当初的分化过程中，许多人认为（有些人甚至现在依然认为）媒体选择和广告制作是同一过程中的内在组成部分，即制作具有成本实效性的广告宣传活动的过程。
They complained that the split would result in each type of agency focusing myopically on their own narrow specialism and failing to see the bigger campaign picture.	他们抱怨分化将导致每种代理机构只关注自己狭隘的专业领域，而看不到更为宏观的宣传活动。
Though advertisers, and agency managements, have worked hard to minimize this myopia, there is some justice in the complaint.	虽然广告投放者和代理机构的管理层已经努力避免缺乏远见的做法，但这种抱怨并非毫无道理。
Creative and media agencies seldom communicate as thoroughly as they should, and seldom fully appreciate each other's point of	创意和媒体代理很少按照它们应该做到的那样进行全面沟通，也很少

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view.	完全赞同对方的观点。
As things currently stand, however, the trend to specialization which caused the split seems irreversible.	但是，从目前的情况看，导致分化的专业化趋势不可逆转。
The separation of creative and media agencies seems here to stay.	创意代理和媒体代理的分化看起来将持续下去。
It is undeniably true that the personalities and talents of the individuals who work in each type of agency are so different as to be almost antipathetic, and it was this antipathy which, in part, led to the rift.	无可否认的是，不同类型代理机构的工作人员的个性和才干差异很大，因此他们之间几乎是格格不入，这也是导致分裂的原因之一。
Yes, both are called upon to think innovatively.	的确，客户找两种代理机构都是为了寻求创意。
But people in media agencies tend to be far less volatile, egotistic, and intuitive, far more grounded, numerical, and process-driven.	但媒体代理机构的工作人员不太会性情多变、自我中心、依赖直觉，而是更为脚踏实地，用数据说话，按步骤办事。
Though they do not need to be masters of differential calculus, and few are, the successful individuals in media agencies have an instinctive feel for figures – and they need it, because they spend a great deal of each day poring over and analysing computer data.	虽然在媒体代理机构中取得成功的个人不需要熟练掌握微积分，事实上也没几个人能做到，但是他们都对数字具有敏锐的直觉；他们需要这种特质，因为他们每天要花费大量时间关注和分析计算机数据。
Poring over and analysing computer data is anathema to most creative people.	大多数创意人员恰恰对关注和分析计算机数据感到深恶痛绝。
Fish where the fish are – at the lowest possible cost	以最小的成本，在有鱼的地方捕鱼
The simplest way to define the role of the media agency is to take an analogy from fishing.	要界定媒体代理机构的角色，最简单的方法就是用捕鱼来打比方。
The media agency must help advertisers fish where the fish are – at the lowest possible cost.	媒体代理必须帮助广告投放者在有鱼的地方捕鱼，并且只花费最小的成本。
'Fish where the fish are' is a maxim which applies to all areas of marketing, not merely advertising.	"在有鱼的地方捕鱼"这句格言适用于市场营销的所有领域，不仅仅是广告业。
The 'fish', in the analogy, are the target market.	"鱼"就相当于目标市场。
It is common sense for fishermen to fish where the fish are; a fisherman would get nowhere fishing where no fish are to be found.	对于渔夫来说，在有鱼的地方捕鱼是一种常识；如果找不到鱼，渔夫也就没有地方可以捕鱼。
Likewise, marketers will get nowhere	同样，如果目标市场人群都看不到

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advertising in media where none of the target market will see the advertisements.	广告，那么市场营销人员也就无法在媒体上投放广告了。
But the analogy goes deeper.	但这一类比还有更深层的含义。
Before deciding where they are going to fish, fishermen must take into account the cost.	渔夫在决定是否要捕鱼之前，必须考虑到成本。
It will generally cost an angler more to go where there is an abundance of fish to be caught, especially if the fish are of a particularly high quality; similarly, a trawler captain will carefully assess the cost of sailing any distance to find a large shoal of fish, in order to ensure the trawl is profitable.	通常，钓鱼者要想去有大量鱼儿的地方钓鱼，尤其是当鱼的质量也很高的情况下，就必须花费更多的成本。同样，一艘捕捞船的船长也会仔细计算行驶若干距离寻找大规模鱼群的成本，从而确保捕捞行动有利可图。
Finding the best place to find the fish – which equals identifying the best media in which to find the target market – is the first, strategic role of the media agency.	寻找捕鱼的最佳地方，这相当于确认用于发现目标市场的最佳媒体，这是媒体代理机构首先要完成的战略性任务。
Ensuring that the fishing is then as cheap as possible is the second role of the media agency.	第二个任务是确保捕鱼的成本越低越好。
In a media agency, these two roles are called planning and buying.	在媒体代理机构中两个任务分别被称为企划和购买。
The former is the strategic role, the latter calls for great negotiating skill.	前者是战略性角色，后者则需要高超的谈判技巧。
Although media rates and prices are published, the costs of buying campaigns are highly negotiable.	虽然媒体费用和价格都已经公开，但宣传活动的购买成本依然有很大的谈判余地。
But the two roles are not quite as separate as they may sound: planning and buying must be welded together.	这两个任务并非像听起来那样界限分明：企划和购买必须结合在一起。
A negotiated price will only be a bargain if it meets the strategy of the campaign.	谈判后确定的价格只有在符合宣传策略的情况下才算是得到优惠。
Buying cheap space simply because it is cheap is patently a waste of money.	仅仅因为低价而购买低价空间完全是在浪费资金。
(It is the equivalent of paying nothing to fish in a place where there are no fish!)	（相当于在没有鱼的地方免费捕鱼！）
So not all media agencies separate the two roles.	因此，不是所有的媒体代理机构都区分这两种任务。
Some media agencies employ individuals called 'planner/buyers' who do both jobs, others divide planners from buyers, though the two individuals must work closely together.	一些媒体代理雇用"企划人员兼购买人员"来同时完成两项任务，另一些代理机构则将企划人员和购买人员区分开来，虽然两者必须紧密合作。

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Naturally, the different agencies which follow the two different structural routes are all convinced their route is the best one.	显然，采用这两种不同结构方式的代理机构都认为，它们的方式才是最好的。
Whatever its internal structure, the strategic first role of the media agency will be to select and recommend which broad media sector or sectors should be used to reach the target market: newspapers, magazines, television, radio, direct mail, posters and transport, cinema – or the Internet.	不管采取哪种内部结构，媒体代理的首要任务，也就是战略任务，是挑选和推荐哪一类媒体应该被用来接触目标市场：报纸、杂志、电视、电台、直邮、海报、交通工具、电影，还是互联网。
Or a combination of several of these.	或者将其中几种媒体结合起来使用。
The media agency will reach this decision in collaboration with the advertiser, and usually with the creative agency too.	媒体代理将与广告投放者（通常也包括创意代理）共同合作，作出最终决定。
The advertising strategy document will, as always, play a key role.	和之前一样，广告策略文件依然起到关键作用。
The advertising strategy will have defined the key objectives of the campaign.	广告策略将界定宣传活动的主要目标。
The broad media selection will then seek to meet these objectives, and as we shall see, it will be based on three fundamental factors: the budget available, the technical nature of the medium, and the medium's coverage of the target market.	初步的媒体选择将力求满足这些目标，并且我们将看到，选择将基于三个基本要素：可用预算、媒体技术和媒体对目标市场的覆盖程度。
Once the medium, or the combination of media, has been chosen, the media agency will refine its recommendations further.	一旦媒体或者媒体组合确定下来，媒体代理将进一步完善它所做的推荐。
It will select and recommend the precise details of how, where, and when the campaign should appear, within the chosen media.	它将选择和推荐宣传活动在所选媒体出现的确切方式、位置和时间。
These decisions will again be discussed with the advertiser, and possibly with the creative agency, but this is the primary territory of the media agency.	这些决定还是要和广告投放者（或许还有创意代理）进行讨论，但这主要是媒体代理的业务范围。
Planning and implementing the detailed placing of the campaign are the media agency's key expertise.	企划和贯彻详尽的宣传活动定位是媒体代理的关键任务。
Selecting the medium	选择媒体
As stated above, the three fundamental factors involved in selecting which media sector to use for a campaign – the budget, the nature of the medium, and the coverage of the target market	如上所述，在选择该使用何种媒体进行广告宣传时，有三个基本要素：预算、媒体性质和对目标市场的覆盖程度。

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– interact.	
All three must be taken into account when a campaign is being planned.	在规划一次广告宣传活动时，必须将三个要素都加以考虑。
There are no prizes for getting two right if the third is wrong: you will not achieve two-thirds of the hoped-for results – you will be lucky to get any results at all.	如果其中一个出错，只保证另外两个要素是没有用的：你不可能获得预期结果的三分之二，甚至你都可能一无所获。
The budget	预算
Manifestly, the size of the available budget will be a prime factor in choosing which medium to use.	很显然，可用预算的多少是决定媒体选择的主要因素。
However, nowadays all media sectors are highly diverse, which means they are highly flexible.	但是，现在所有的媒体类别都呈现出高度的多样性，这意味着它们也十分灵活。
For any given campaign, it is possible to buy large advertisements or small ones, to buy many advertisements or few, to buy advertisements that will reach large numbers of people or small numbers of people.	对于任何一次广告宣传活动来说，都可以选择购买大型广告或小型广告，多则广告或少量广告，接触大量人群的广告或只接触少量人群的广告。
In every case, the price of the advertisements, and thus of the total campaign, will vary.	每种情况下的广告价格以及由此产生的宣传活动的总费用都有所不同。
As in most purchasing situations, bigger buyers get quantity discounts, even if the exact nature of such discounts may not always be readily apparent.	在大多数购买情况中，购买者买得越多，得到的折扣也越大，即使折扣的性质并非总是一目了然。
(For example, the cost per second for a 30-second spot is cheaper than the cost per second for a 15-second spot, as television companies prefer to sell longer spots – but a novice buyer may not notice this.)	（比如，相较一则15秒的广告来说，一则30秒的广告每秒钟的成本更加便宜，因为电视台更愿意销售时间较长的广告，但是媒体购买的新手可能会忽略这一点。）
So there is no fixed entry price for any one medium.	因此，对于任何媒体来说，不存在固定的底价。
Today there are so many media, and so many advertisers, that media prices reflect supply and demand very precisely: in economic terms, the market for advertising is a free market, open and highly competitive.	现在，我们有如此多的媒体，也有如此多的广告投放者，因此媒体价格很准确地反映了供求关系：用经济术语来说，广告市场是一个自由市场，不仅开放，而且具有高度竞争性。
By buying selectively, and knowledgeably, an advertiser can make a small budget go a long way – with the aid, that is, of a topnotch media	通过有选择地、明智地购买媒体，广告投放者可以让一小笔预算发挥巨大作用，这当然要借助于顶尖媒

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agency.	体代理的协助。
Nonetheless, it is unwise to try and stretch a small budget too far.	不过，过度消耗一小笔预算并不明智。
The available budget might be sufficient to buy, say, one whole page in a mass-circulation national newspaper. But if so, that would seldom be the best way to spend the money.	假设现有预算可以做到在一份销量巨大的全国性报纸上购买一整版广告，在这种情况下，购买整版广告并不是使用这笔资金的最佳方式。
In normal circumstances, for most campaigns, more and smaller advertisements in that same newspaper, or more large advertisements in newspapers with smaller circulations, would both be better options.	正常情况下，对于大多数广告宣传活动来说，更好的选择是在同一份报纸上刊登更多、更小的广告，或者在销量更小的报纸上刊登更大的广告。
(But if the advertising strategy called for maximum impact on a single day, the whole page in the mass-circulation newspaper might be the right thing to do.)	（但如果广告策略需要在一天之内产生最大的影响，那么在销量巨大的全国性报纸上刊登一整版广告就是正确的选择。）
Television is a good example of how all this works.	可以用电视来说明这一切是如何进行的。
Overall, national television is the most expensive medium.	总体上，全国性电视台是最贵的媒体。
But there are now many specialist television stations with relatively small audiences, where advertising spots are relatively cheap.	但现在有许多观众收看人数较少的专业电视台，它们的广告费用较低。
You pay for what you get: the smaller the audience, the lower the price.	你花钱得到你想要的：观众人数越少，价格越低。
Likewise, spots can be bought quite cheaply on even the largest television stations when audiences are small: in the middle of the night, say.	同样，当观众人数较少时，你也可以在大型电视台购买到廉价广告：比如，午夜时段。
Once again, the smaller the audience, the lower the price.	还是一样，观众人数越少，价格越低。
Consequently, many advertisers with fairly small budgets exploit the lower prices available from the cheaper television stations, and the cheaper times – while advertisers selling mass consumer goods need to reach mass audiences, and so there is little point in them buying spots that are seen by only a few people.	因此，许多只有小额预算的广告投放者尽量利用更低价格：选择价格更低的电视台和更便宜的时段，但是对于销售大众消费品的广告投放者来说，它们必须接触大量观众，因为对于它们来说，购买只有少量观众的电视广告意义不大。
These same principles apply, suitably adapted, across all media.	同样的基本原则适用于所有媒体。
The nature of the medium	媒体的本质

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For advertising, every media sector has, by its very nature, certain inherent characteristics.	对于广告行为而言，每种媒体本质上都有各自的内在特征。
Most of these are plain common sense.	其中大多数都是简单的常识。
Television, cinema, and the Internet have sound, vision, and movement.	电视、电影和互联网有声音、图像和动作。
Radio has only sound.	电台只有声音。
Newspapers and magazines provide space for long copy, which people can read at their leisure, and they are highly portable.	报纸和杂志为较长的文案提供空间，人们可以在空闲时间阅读这些文字，并且报纸和杂志便于携带。
Posters have the impact of size, and can be sited near retailers where customers make their purchases.	海报的尺寸具有视觉冲击力，因此可以张贴在零售点附近，客户可以就近购买。
Direct mail and emails can be highly personalized.	直邮和电子邮件就非常有针对性了。
Despite the welter of market research that is nowadays available, none of these characteristics can be exactly quantified in financial terms.	尽管现在已经有了大量的市场调查数据，但上述特性都无法用金额进行精确量化。
However, the varying characteristics provide varying advantages for different kinds of product.	但是，不同的特性为不同产品提供了不同优势。
The skill, for the advertiser and their media and creative agencies, lies in selecting the medium which is most appropriate – that is, likely to be most persuasive – for the product or service being advertised.	对于广告投放者和它们的媒体及创意代理来说，技巧在于为宣传的产品和服务选择最合适的媒体，即可能达到最佳游说效果的媒体。
Some products demand the kind of explanation that only printed copy can provide; some products need to emphasize their appetite appeal, using high-quality colour photography or cinematography; some products can be perfectly well advertised using sound alone; some products benefit from the personal feel of a letter.	一些产品要求特定的说明，这些说明只有通过平面媒体才能做到；一些产品强调它们的吸引力，需要使用高品质的彩色图片或电影；一些产品可以只通过声音技术加以完美宣传；还有一些产品则取决于个人对于信件的感受。
Using the nature of a medium to its full advantage will maximize the effectiveness of a campaign – and often make a limited budget punch well above its weight.	充分利用媒体特质能够将广告宣传的效果最大化，并且常常能让有限的预算发挥出额外的功效。
It is always 'horses for courses'.	总归是要做到"量体裁衣"。
Coverage of the target market	目标市场的覆盖程度
Without further belabouring the 'fish where the fish are' analogy, this is the absolutely key factor in choosing the right medium.	不用再重复"在有鱼的地方捕鱼"这一类比，目标市场的覆盖率是选择正确媒体的绝对关键因素。

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If the medium does not reach the people who may make a purchase, the advertising is totally wasted.	如果媒体不能接触那些可能购买产品的人群，那么广告就完全被浪费了。
It might be thought that the ‘safe’ way to avoid such a danger is to advertise in media which reach, as near as possible, 100% of the national population: if everybody in the country sees the campaign, then the target market will, by definition, have been reached.	可以认为，避免此类错误的“可靠”办法是选择那些能够尽可能多地接触全国总人口的媒体：如果这个国家的每个人都看到广告宣传，那么广告显然就接触到了目标市场。
Very nearly 100% of the population can be reached by television, by a blanket national press or poster campaign, or by a blanket national direct mail campaign of the kind the government employs when wishing to communicate with the entire country.	要想接触近100%的人口，可以通过电视，或者通过地毯式的全国性报纸或海报宣传，又或者通过地毯式的全国性直邮宣传（就像政府有时为了和全国人民交流所做的那样）。
However, this ‘safe’ route ignores the second part of the ‘fish’ analogy.	但是，这种“可靠”方式忽视了“捕鱼”类比中的第二部分。
Taking this route will almost invariably be unnecessarily expensive.	采取这种方式必然要花费不必要的高额费用。
It is therefore unlikely to be the most cost-effective route possible.	因此，这种方式就成本实效性而言，不可能是最佳选择。
In reaching 100% or thereabouts, the advertiser will inevitably be paying for advertising that will reach a huge number of people who will not make a purchase.	接触全部人口意味着广告投放者不可避免地会接触到大量不会购买该产品的人群，并且为这部分的广告支付费用。
In other words, the campaign will waste a fair proportion of the available budget.	换言之，广告宣传将浪费相当一部分预算。
To spend the budget as cost-effectively as possible, and thus reach the fish at the lowest possible cost, the target market will need to be defined with considerable accuracy, and this group will then need to be correlated with its media usage.	为了尽可能地以低成本高实效的方式使用预算资金，从而以最低成本接触到“鱼群”，广告投放者必须较为精确地界定目标市场，并且将这部分人群和媒体使用关联起来。
Market research surveys such as the Target Group Index will be an invaluable tool in correlating the coverage of the target market achieved by different media sectors.	目标群体指数之类的市场调查在衡量不同媒体所取得的目标市场覆盖率方面是非常有价值的工具。
And often the advertiser will then decide that the cost of reaching close to 100% of the target market is too high – that it is more cost-effective to achieve a lower coverage, more cheaply.	广告投放者常常发现，接触到近100%的目标市场所需的成本过高，因此更具成本实效性的做法是以低得多的成本获得相对较低的覆盖率。
(To go for fewer fish, at far less expense.)	（以低得多的代价捕捞数量相对较

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	少的鱼群。）
The media agency will be able to provide the advertiser with a chart showing the incremental costs of reaching, for example, 60% / 70% / 80% / 90% ... of the target market.	媒体代理能够为广告投放者提供图表，显示接触不同比例目标市场的成本的渐进变化，比如分别列出接触60%、70%、80%和90%的目标市场所需的成本。
The advertiser will then be able to make an informed judgement regarding the level of coverage to be aimed for, at an acceptable cost.	广告投放者随后可以在可接受的成本范围内，就针对的目标市场覆盖率作出合理决断。
Having selected the basic media sector, or sectors, the media agency will get down to planning the detail of the campaign.	在确定一种或多种基本媒体类别后，媒体代理随即开始规划宣传活动的具体细节。
Size, frequency, and timing	规模、频率和时间安排
To a large extent, the principal expertise of a media agency is to choose between trade-offs.	很大程度上，媒体代理的主要业务能力在于在不同的协调方案之间进行选择。
Once the size of the budget has been set, and the selection of the media sector (s) to be used has been determined, the media agency must slice up the available money in the most cost-effective way between the key media.	一旦预算的资金规模确定，并且已经选好了相应的一个或多个媒体，媒体代理就必须将可用资金以最具成本实效性的方式在多个关键媒体之间进行分割使用。
If the advertiser's budget were infinite, unlimited, then the media agency would be able to achieve 100% coverage of the target market, with huge advertisements and lengthy commercials, which would appear constantly, without cease.	如果广告投放者的资金预算是无穷的、无限的，那么媒体代理就可以借助不间断的大型广告和长时间的电视广告，做到100%的目标市场覆盖。
But no budget, of any kind, is ever infinite or unlimited.	但预算不可能是无穷或无限的。
This unrealistic picture of a fairy-tale campaign highlights the need for the trade-offs.	无穷预算的广告宣传活动只可能出现在童话故事里，在现实中根本不存在。
The media agency has to recommend, as we have seen, what percentage of the target market it is economical to reach – and then how big the advertisements should be, how often they should appear, and how long the campaign should run.	这一事实强调了协调的重要性。我们已经看到，媒体代理必须向广告投放者推荐接触多少比例的目标市场最为划算，以及广告的大小、出现频率和宣传活动应该持续的时间。
Again, all these factors interact.	这些因素同样是相互作用的。
If bigger advertisements or longer commercials are used, this will mean they must appear less	如果使用更大的广告或时间更长的电视广告，这就意味着它们的出现

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frequently.	频率就要降低。
Similarly, if it is necessary for the campaign to run for an extended period of time, it will be necessary for the advertisements to be smaller (or shorter), or to appear less frequently – or possibly both.	同样，如果宣传活动有必要持续较长时间，那么就必须采用较小（或较短）的广告，或者出现频率较低，或者这些因素都要相应调整。
When a campaign is being planned, there are no precise right and wrong answers to most of these questions.	策划一次广告宣传活动时，对于上述问题并没有绝对正确或错误的答案。
But a good media agency, employing a combination of numerical analysis and past experience, will be able to offer the advertiser clear guidelines.	但一家好的媒体代理通过数据分析和经验总结，能够为广告投放者提供清晰的指导。
The question of the advertisement's size (or duration) will need to be discussed and agreed with both the creative agency and the advertiser; the frequency and duration of the campaign will mainly be discussed and agreed with the advertiser – though the creative agency will be kept 'in the loop'.	广告的大小（或时间长度）要和创意代理及广告投放者一起讨论；宣传活动的频率及时间长度则主要和广告投放者一起讨论，并得到后者的同意，虽然创意代理也会参与其中。
The size of the advertisement will be determined by the extent to which the awareness and impact are key objectives within the advertising strategy.	广告的大小取决于宣传策略所列举的目标对于受众了解度和影响力的重视程度。
This is truer of printed and outdoor media than of broadcast media.	与广播电视媒体相比，平面媒体和户外媒体在这一点上更为明显。
The public naturally spots the size of a printed advertisement, or a poster, but is much less acutely aware of the length of a television or radio commercial.	公众会很自然地注意到平面广告或海报的大小，但他们很少确切知道电视或电台广告的长度。
Generally, the larger a print advertisement, the greater the number of people who will notice it.	通常，平面广告越大，注意到广告的人数就越多。
And at a subconscious level, the public realizes that a larger advertisement is probably about something 'important'.	在潜意识层面，公众意识到大型广告往往宣告了某件"重要"的事。
So larger advertisements achieve high awareness and high impact.	因此，大型广告能取得较高的关注度和较大的影响。
But sometimes, surprisingly, these factors are relatively unimportant.	但令人惊奇的是，有时这些因素相对来说没有那么重要。
Perhaps the product is only used by a small number of people, a small target market.	或许所宣传的产品只限于少数人使用，其目标市场较小。
In certain circumstances – remembering there are advertisements which look for people, and advertisements which people look for – smaller	在某些情况下（别忘了有两种广告：找人的广告和人们寻找的广告），小型广告远比大型广告更具成本实

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advertisements can be far more cost-effective than larger ones.	效性。
If you are advertising a cough medicine, for example, you only really want the advertisement to be seen by people suffering from a cough.	假设你要为咳嗽药进行广告宣传，你只想要让那些咳嗽患者能够看到广告。
So a small advertisement with the headline 'Bad Cough?' will flag down people suffering – and they are the precise target market.	一则以"咳得厉害？"为大字标题的小广告将吸引那些患者的目光，而他们正是广告要接触的目标市场。
Similar criteria apply with regard to timing and frequency.	同样的标准也适用于广告的时间安排和频率安排。
Most people plan their summer holidays in the depths of winter – so holiday companies advertise heavily around Christmas and the New Year.	大多数人在冬季规划自己的夏季假期，因此策划假期游玩的公司都在圣诞节和新年进行大规模广告宣传。
Most new cars are bought in the spring and early summer, so automobile advertisers focus on those months.	大多数新车都是在春季和初夏时节购买的，因此汽车厂商也选择在这几个月投放广告。
Fashions change in the spring and autumn, so that is when new styles will be advertised, while of course coughs and colds are more likely in the winter, so that is when their medicine campaigns appear.	流行时尚在春秋季发生变化，因此新的款式都选择在这个时段进行广告宣传，而冬季多发感冒咳嗽，因此药品广告多在冬季出现。
Many of the products people buy are seasonal – but many are not.	人们购买的许多产品是季节性的，但也有许多不是。
In these cases, advertisers may aim to boost sales by running campaigns when their competitors are not doing so.	在这些情况下，广告投放者选择在竞争对手没有进行宣传的时段来投放广告，从而促进销售。
Or they may go for short, sharp campaigns of high frequency to dominate the market for a specific period.	或者它们会选择在某个特定时段高频率投放简短但醒目的广告以求主宰市场。
(Procter and Gamble, the world's largest advertiser, is a great believer in short, sharp, intense bursts of advertising.)	（世界上最大的广告投放者保洁公司就特别喜爱简短而醒目的高密度广告投放模式。）
In making all these decisions, the media agency will be greatly influenced by past experience.	在作出所有这些决断之前，媒体代理机构受到了过往经验的很大影响。
They will know about campaigns that have been run in past years, and how long they have lasted.	它们了解过去多年所做的广告宣传，知道这些宣传活动的持续时间。
Like military strategists, they will aim constantly to surprise their clients' competitors by out-manoeuvring them.	和军事战略专家一样，它们总是力求通过牵着对手走以达到出其不意

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	的目的。
Just as the creative agency will constantly be looking for innovative and impactful ways to communicate the advertising messages, the media agency will constantly be looking for innovative and impactful ways to spend the available budget – so long as it reaches the right fish, at the lowest possible cost.	正如创意代理总是寻求具有创新性和影响力的方式来传递广告讯息，媒体代理也总是寻求具有创新性和影响力的方式来花费可用预算，只要它最终能够以最小的代价捕捞到正确的鱼群。
Internet and digital	互联网和数字技术
As was emphasized in Chapter 2, digital advertising has been enjoying rapid growth throughout the world.	我们在第二章已经强调，数字广告正在全世界范围内迅速发展。
So far, this growth has almost entirely involved the Internet, rather than telephony.	到目前为止，增长几乎都与互联网而不是电话业务相关。
As with creative agencies, media agencies have split into generalists – agencies that handle the entire range of available advertising media; and digital specialists, which focus exclusively on digital media.	和创意代理一样，媒体代理也分化为两大类：普通代理的业务范围涉及所有的广告媒体，数字化专业代理专注于从事数字媒体的广告代理。
At the moment, the greater part of Internet advertising is handled by the generalist agencies, but, as in the creative sphere, this situation is fluid and could easily change over the coming years.	目前，大部分互联网广告都由普通代理机构提供，但是，和创意领域的情况一样，整个局势依然在变动，今后数年很可能发生重大改变。
Whether generalist or specialist, media agencies have to be conversant with the quite different types of advertising that appear on the Internet, of which the three most important are:	普通代理也好，专业代理也好，媒体代理机构必须熟悉互联网上出现的不同的广告类型，其中最主要的三种是：
Display advertising – banners, pop-ups, sponsorships, and other 'intrusive' communications which work in much the same way and with the same objectives as all display advertising.	· 展示广告：包括横幅、弹出窗口、赞助商信息，以及其他和展示广告具有同样方式和目标的"介入式"交流。
They aim to bring the brand to the attention of the target market by building awareness – and sometimes, but not always, they offer the opportunity to click through from the advertisement to the advertiser's website.	这些方式通过让目标市场人群对品牌有所了解，从而关注该品牌。有时（但并非总是），它们还为网络用户提供链接，可以从广告点击进入广告投放者的网站。
Display advertising accounts for around 20% of all Internet advertising revenue.	展示广告占所有互联网广告收入的约20%。
Search advertising – 'search' is the great strength of the Internet, and accounts for approximately 60% of all Internet advertising	· 搜索广告："搜索"功能是互联网的强大优势，占到所有网络广告收

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revenue (the remaining percentage of Internet advertising is accounted for by recruitment classifieds).	入的60%（剩下的部分属于分类招聘广告）。
It is most similar to, in traditional advertising, directory and classified advertising.	它与传统广告类别中的名录和分类广告很相似。
But its speed and comprehensiveness are unique to the Internet.	但互联网有着传统方式难以匹敌的速度和全面性。
Search companies – such as Google, Yahoo!, and MSN – carry advertisers' announcements in listings which encourage people to click-through to the advertiser's website to find out more, and often to buy what they want, directly, online.	搜索公司，如Google、Yahoo！、MSN等，在列出的搜索结果中加上广告投放者的公告，鼓励网络用户点击进入广告投放者的网站去寻找更多信息，有时用户会直接在网上购买所需商品。
The position of the advertiser's listing on the screen will hugely influence the response it achieves.	广告投放者出现在电脑屏幕上的位置极大地影响了它所获得的回应。
Research has shown that the first announcements seen by anyone searching, or surfing, the Internet gather the greatest number of click-throughs.	研究显示，搜索互联网（或者说网上冲浪）所获得的第一条结果得到了数量最多的点击率。
Advertisers therefore pay the search companies a premium to be at the top, or near the top, of their listings.	因此，广告投放者向搜索公司支付额外费用以求出现在搜索结果的顶部，或者靠近顶部的位置。
Websites – websites are most similar, in terms of traditional media, to leaflets, brochures, and catalogues.	· 网站：网站和传统媒体中的传单、手册和产品目录最为相似。
As with 'search', the user takes the initiative and seeks out the website, either via a search listing or directly via its domain name.	和"搜索"一样，网络用户通过搜索引擎或者直接输入域名，主动找到网站。
The situation is complicated by the fact that not all websites are commercial.	并非所有网站都是商业性质的，因此情况变得更为复杂。
Many individuals, and many groups, design and build their own websites.	许多个人和团体设计并建立自己的网站。
There is no charge for this, beyond the cost of building and registering the site.	除了网站建设和注册的成本之外，没有其他费用。
The 'cost' of websites is therefore not included in Internet advertising expenditure data.	因此，网站的"成本"并没有包括在互联网广告费用数据中。
Major advertisers, especially retailers, sell directly from their websites, making websites an exceptionally cost-efficient way to obtain sales.	大多数广告投放者，尤其是零售商，直接在网站上进行销售，从而使网站成为极具成本实效性的销售方法。
As the Internet continues to develop, new	随着互联网继续发展，新的广告方

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means of advertising – via blogs and social networking sites, for example – continuously come on stream, though most of them find it hard to capture as much advertising revenue as they hoped for.	式（如通过博客和社交网站进行宣传）不断涌现，虽然其中的多数方式无法像预期的那样获得大量广告收入。
Like television, the Internet is highly effective for targeting different demographic groups, by special interests, activities, and at different times during the day and night.	和电视一样，互联网在锁定不同人群方面特别有效，可以利用特殊兴趣、活动和一天内的不同时段来锁定人群。
Internet users can be identified, and their purchasing and other characteristics can be related directly to them.	互联网用户可以被准确辨识，他们的购买习惯和其他特征也可以被辨识出来。
This makes personal Internet targeting far more accurate than any other.	这使得对互联网用户的目标定位更为准确。
Display advertising on the Internet is charged and paid for in much the same way as display advertising in other media.	互联网上的展示广告和其他媒体上的展示广告收费方式一样。
The rate paid by the advertiser is determined by the size and nature of the audience reached, and by the size and nature of the advertisement itself.	广告投放者支付的费用取决于受众的规模和性质，以及广告本身的大小和性质。
And as has already been noted, there is no 'media charge' for posting a website.	之前我们已经谈到，建立一个网站不存在"媒体费用"。
'Search' advertising, however, has developed its own unique means of charging: pay per click.	但是，"搜索"广告却有着独特的收费模式：按点击量支付。
How much the advertiser pays the search company for appearing on its site will depend on precisely how many times Internet users click-through from the listing to the advertiser's website.	广告投放者支付给搜索公司以求出现在后者网站上的费用取决于互联网用户通过点击进入该广告投放者网站的次数。
This means that the advertiser's cost will be directly related to the number of visitors the website receives, and almost certainly will then be related, albeit less directly, to sales achieved.	这意味着广告投放者的成本与网站访问者的人数直接相关，并且显然（虽然没那么直接）和所取得的销售也相关。
This close relationship makes the evaluation of Internet search advertising more quantifiable than most other forms of advertising – though no more quantifiable than traditional direct mail.	这样的紧密联系使得对互联网搜索广告的评估相比其他广告形式更易于量化，虽然量化程度比不上传统的直邮方式。
The campaign is now ready to 'go to bed'.	对于宣传活动的讨论已经准备"告一段落"。
The creative work has been completed by the creative agency, the media have been chosen	创意代理完成了广告创意，媒体代理完成了媒体选择和购买。

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and bought by the media agency.	
The advertiser has approved the entire package, and the starting gun is at the ready.	广告投放者已经批准了整个计划，发令枪已经准备好了。
Throughout the development process, market research will have been used – and it will continue to be used to check the progress of the campaign once it is launched.	在整个策划过程中，人们已经用到了市场调查，并且还将继续利用这一工具来检验宣传活动启动后的进展。
Let us now look at how market research fits into the picture.	让我们现在来看看市场调查是如何发挥作用的。
Chapter 7	第七章
Research, research, research	调查，调查，调查
Early days	早期
Advertising can be so expensive, so complex, and the results so unpredictable, that advertisers have long sought to formulate rules which, like scientific laws, will guarantee results.	广告行为是如此费钱，如此复杂，而结果又是如此难以预计，因此广告投放者一直试图寻找到像科学定律那样的规律，能够保证取得预期结果。
They have hoped there might be a Golden Key, as mentioned at the start of this book, which would unlock the secret of sales success.	本书开头已经提到，它们希望存在某把金钥匙，能够解开成功销售的秘密。
In physics, scientists know that if they do A, then B will follow; if they do Y, then Z will follow.	在物理学领域，科学家知道如果他们做A，那么结果B就会出现；如果做Y，那么结果Z就会出现。
Might there be some way of achieving the same in advertising?	在广告行为中有可能出现同样的情况吗？
Over 100 years ago there was already a seat of Advertising Psychology at North-Western University, Chicago.	一百多年前，芝加哥市的西北大学已经有了广告心理学研究。
The Professor of Advertising Psychology, Professor Walter Dill Scott, addressed the advertising industry Agate Club in 1901 on the subject: 'The Psychology of Involuntary Attention as Applied to Advertising', and in 1909 he published a book titled The Psychology of Advertising.	广告心理学教授沃尔特·迪尔·斯科特于1901年向广告业的玛瑙俱乐部发表演讲，主题是"关于非自觉性注意力的心理学研究在广告行为上的应用"；1909年，他又出版了一部名为《广告心理学》的专著。
This was the first of countless studies that have aimed to show, in psychological terms, exactly how advertising works.	这是无数相关研究中的开创性作品，这些研究试图用心理学词汇来揭示广告的工作原理。
Some 14 years later, in 1923, still searching for the elusive Golden Key, one of the greatest American advertising copywriters of all time, Claude Hopkins, published a book called	大约十四年后，美国广告业历史上最伟大的广告文案创作者克劳德·霍普金斯于1923年出版了一部名为《科学广告行为》的专著，当

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Scientific Advertising.	时他也在寻找传说中的金钥匙。
To today's generation of advertising people, the notion that anyone could have claimed to turn advertising into a science nearly a century ago is more than a trifle ludicrous.	对于如今的广告业从业人员来说，近百年前这种能够将广告业变成一门科学的说法无聊且可笑。
Nonetheless, Hopkins's book became – and still is – a classic.	不过，霍普金斯的著作已经成为一部经典，到现在依然如此。
Hopkins specialized in direct response, coupon advertising, where the results of advertisements can be exactly measured by counting the coupons sent in.	霍普金斯专门研究直接回应性的优惠券广告，这类广告的结果可以通过回收的优惠券数量来测算。
Using the coupon response data he acquired over many decades, he developed rules for writing successful advertisements, and many of his rules remain true today – for coupon advertisements.	利用自己几十年来得到的优惠券的回应数据，霍普金斯得出了撰写成功广告的规律，他所总结的许多规律（对于优惠券广告而言）如今依旧有效。
But they do not necessarily hold true for uncouponed advertisements for branded goods; and of course, radio, television, and many other modern advertising media did not even exist in 1923.	但它们并不总是适用于为品牌产品所做的非优惠券性质的广告，而且电台、电视和其他许多现代广告媒体在1923年都还没有出现。
However, the attempt to turn advertising into a science did not cease.	然而，试图将广告行为变成一门科学的做法并未就此停止。
But as worldwide advertising expenditures fell during the 1930s Great Depression, and during and after the Second World War, there was a lull in activity.	但是随着20世纪30年代大萧条期间以及二战期间和战后世界范围内广告支出的下降，广告行为陷入了沉寂。
By the early 1950s, advertising had started to boom again.	直到20世纪50年代初期，广告行为才重新开始活跃。
In the USA, a new movement that believed it had found the Golden Key emerged in New York and Chicago.	在美国，纽约和芝加哥出现了一场新的运动，有人认为他们已经找到了金钥匙。
This was called motivation research, sometimes called depth research, and it was loosely based on Freudian psychoanalytic theory.	这把金钥匙被称为动机调查，有时也叫深度调查，它大体上基于弗洛伊德学派的心理分析理论。
Its thesis was that consumers' buying behaviour was more often emotional than rational, and was influenced – indeed controlled – by people's subconscious desires.	它的观点是，消费者的购买行为往往是情绪化多于理性安排，并且受到人们的潜意识欲望的影响（事实上应该说受到其控制）。
The research technique employed trained psychologists or psychotherapists to carry out lengthy, one-to-one interviews with consumers, probing their subconscious minds in much the	调查雇用了受过专业训练的心理学家或精神治疗医师，对消费者进行长时间的一对一访谈，通过类似于

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same way as would be done in clinical analysis.	精神诊所所使用的分析方法来探测消费者的潜意识。
These one-to-ones were, and still are, called 'depth interviews'.	这些一对一访谈当时被称为"深度访谈"，并一直沿用至今。
Two highly competitive men each claimed to be the 'father' of this type of research: Dr Ernest Dichter (much the more famous) and Louis Cheskin.	有两个人都声称他们是这类研究的开创者：一个人是欧内斯特·迪希特博士（他远比后者知名），另一个是路易斯·切斯金。
Both had trained as psychologists and had psychoanalytic experience, and both claimed to have started experimenting with the use of depth probings in the 1930s, even though they did not come to the fore until two decades later.	两个人都受过心理学训练，都有过精神分析的经历，都声称自己在20世纪30年代开始实验此类深度访谈，尽管他们的研究直到20年后才引起关注。
Motivation research is the subject of what is still the best-known and best-selling book about advertising ever written: The Hidden Persuaders, by Vance Packard (1957).	动机调查是万斯·帕卡德所写的《潜藏的劝说者》（1957）一书的主题，这本书至今依然是知名畅销书。
In this book, Dichter, Cheskin, and others make impressive claims regarding the powers of their research techniques.	在这本书中，迪希特、切斯金以及其他人就他们的调查方法的影响作了令人印象深刻的断言。
Dr Dichter, for example, claims that successful advertising:	例如，迪希特博士声称，成功的广告：
manipulates human motivations and desires and develops a need for goods with which the public has at one time been unfamiliar – perhaps even undesirous of purchasing.	操控人们的动机和欲望，并创造了对物品的需求；公众之前对这些物品并不熟悉，或许也不想购买。
He also claims: 'We undress people in terms of their rationalisations.'	他还声称："我们暴露了人们作出理性判断的心理过程。"
Such claims caused great concern to many members of the public, who did not like the idea of their rationalizations being 'undressed', nor their motivations and desires being psychologically manipulated.	这些断言引起了许多人的密切关注，人们不喜欢他们的理性化过程被别人"暴露"这一说法，也不喜欢他们的动机和欲望在心理上受到他人操控这一论断。
It made them sound like puppets on advertising strings.	这样的言论让他们听起来就像是木偶，而广告行为则是控制他们的牵绳。
And this was the scary theme of Vance Packard's book, which made it such a sales success.	这就是万斯·帕卡德书中令人惊恐的主题，正是因为这一主题该书才如此畅销。
	在当时，人们经常谈论"洗脑"。

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This was the era when 'brainwashing' was much talked about, largely as a consequence of the show trials in the communist USSR, where those accused were 'brainwashed' into parroting their confessions robotically.	
Or so it was believed.	
The American Central Intelligence Agency (CIA) was neurotically obsessed about the putative ability of communist regimes to exert mind control.	
(The classic brainwashing movie, The Manchurian Candidate, was made in 1962.)	（经典的洗脑电影《谍网迷魂》拍摄于1962年。）
But the power to control people's brains, in the ways many then feared, has never existed – and it has certainly never existed in advertising.	但是，许多人当时所担忧的控制人们大脑的能力实际上从不存在，当然在广告业中也没有这样的力量。
It must never be forgotten that the claims of researchers – and indeed of advertising people themselves – are often boastful and self-serving.	我们不要忘了，调查者的论断（事实上也包括广告从业人员的言论）经常是夸张的，有目的的。
It is in their financial interests to convince advertisers that their researches, and their advertising, are exceptionally potent.	如果能说服广告投放者，让后者相信它们的调查以及它们所做的广告威力无穷，这显然符合它们的经济利益。
This way they win more clients, and the clients spend more money on advertising.	以这种方式，它们可以赢得更多客户，并且客户将花费更多资金进行广告宣传。
So their claims should be taken with sizable pinches of salt: they are frequently exaggerated, and sometimes downright untruthful.	因此，必须谨慎对待它们的论断：这些言论往往经过夸大，有时完全不可信。
This was unquestionably so in the case of what became, and remains, one of the most notorious pieces of 'research' in advertising history.	在广告业历史上有一起臭名昭著的"调查"事件，其性质恶劣到了极点。毫无疑问，对于这样的"调查"结果，更不能轻信。
In 1957, an American market researcher called James Vicary claimed to have substantially increased the sales of Coca-Cola and popcorn in a cinema in Fort Lee, New Jersey, by flashing the messages 'Drink Coca-Cola' and 'Eat Popcorn' on the cinema screen so quickly the audience did not consciously see the messages at all.	1957年，一位名叫詹姆斯·维卡里的美国市场调查者声称，他大幅度提高了新泽西州利堡地区电影院里可口可乐和爆米花的销量，他的秘诀是在电影屏幕上快速打出"喝可口可乐"和"吃爆米花"的文字，闪现的速度必须快到让观众无法有意识地注意到讯息。
He dubbed this process 'subliminal advertising' – from the Latin sub (beneath) and limen	他将这一过程称为"潜意识广告"，

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(sensory perception).	“潜意识”一词的英文subliminal源自拉丁词根sub（底下的）和limen（感官接受）。
Vicary’s findings immediately aroused a welter of public disquiet.	维卡里的发现立即引起了公众的强烈不安。
Vance Packard publicized the Vicary experiment in the second edition of The Hidden Persuaders.	万斯·帕卡德在《潜藏的劝说者》第二版中公开了维卡里的实验。
People everywhere grew profoundly alarmed about being manipulated by subliminal advertising without knowing it was happening.	各个地方的人们都感到惊恐，自己竟然在没有察觉的情况下受到了潜意识广告的操控。
In Britain, subliminal advertising was almost immediately banned by the television authorities.	在英国，电视节目主管部门几乎立即禁止了潜意识广告。
But Vicary had never persuaded anyone, subliminally, to buy Coca-Cola and popcorn.	但维卡里实际上从没有利用潜意识说服任何人购买可口可乐和爆米花。
In 1962, he admitted the whole thing had been a hoax, and nobody has ever been able to replicate the experiment he claimed to have carried out.	1962年，他承认整件事是个骗局，没有人能复制他所声称完成的实验。
Subliminal advertising, which people still talk about and agonize about, has never existed.	人们现在依旧在谈论和惧怕潜意识广告，但它从不存在。
(Recent studies have shown that subliminal communications of various kinds can occur, but there is no proof they can be used in advertising.)	（近期研究表明，各种形式的潜意识交流能够发生，但没有证据表明，它们可以被用于广告。）
Nonetheless, the phrases ‘hidden persuaders’ and ‘subliminal advertising’ entered the vernacular, and became common usage.	尽管如此，“潜在的说服者”和“潜意识广告”这些短语依然进入了人们的日常语言，成为普遍用法。
So much so that the title of the next highly questionable investigation into the powers of advertising was Subliminal Seduction, a book published in 1975 by Professor Wilson Bryan Key of the University of Western Ontario.	它们的使用是如此普遍，以至于下一本引起高度争议的关于广告影响力的调查专著被命名为《潜意识诱惑》，该书出版于1975年，作者是西安大略大学的威尔逊·布莱恩·基教授。
Subliminal Seduction, like The Hidden Persuaders before it, became a best-seller by playing on the public’s fear of being manipulated by ‘secret’ advertising messages – though it was not nearly as successful as its predecessor.	和之前的《潜在的劝说者》一样，《潜意识诱惑》利用了公众对于遭受“秘密”广告讯息操控的恐惧，从而成为畅销书，虽然它的畅销程度不如前者。
Professor Key believed that messages	基教授认为，保证成功性行为的讯

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promising sexual success were encrypted – he used the word ‘embedded’ – in advertisements.	息被加密后置于了（他所用的词是“内嵌于”）广告中。
He claimed that these embeddings, like subliminal advertising (which had already been disproved), were not seen consciously but nonetheless controlled consumers’ behaviour.	他声称，这些内嵌信息，就像潜意识广告（此时已经被否定）一样，无法被意识察觉，但是却能控制消费者的行为。
Professor Key claimed:	基教授声称：
14. James Vicary: his 1957 experiment with ‘subliminal advertising’ in New Jersey was a hoax	图14 詹姆斯·维卡里：他声称自己于1957年在新泽西完成的“潜意识广告”实验是一场骗局
Every major advertising agency has at least one embedding technician in its art department.	每家主要的广告代理机构在各自的艺术部门至少有一名技术人员负责内嵌信息。
The technique is taught at most commercial art schools.	大多数商业艺术学校都传授这一技术。
This is codswallop.	这完全是胡说八道。
There is not, and never has been, any such thing as an ‘embedding technician’ in an advertising agency.	广告代理机构中从没有过所谓的“负责内嵌信息的技术人员”，现在也没有这样的人。
But once again, the belief that all, or most, advertising works by promising sexual success has stuck.	但是，所有的（或者说绝大多数）广告依靠对成功的性行为作出保证来达到游说效果，这样的观点再次造成巨大影响。
Countless media articles and debates are built on the belief that sex constantly perks up advertising, and that sex will sell anything: sex is the long-searched-for Golden Key.	无数的媒体文章和争论都基于这样的看法，即性总是能让广告更为活跃，并且性能够销售任何事物：性就是人们长期以来一直寻找的金钥匙。
This is codswallop too.	这些也全是胡说八道。
There is almost no sex in advertising, though most people refuse to believe it.	广告行为中几乎不存在性的因素，尽管多数人不相信这一点。
There are sexy advertisements for perfumes and cosmetics, for fashion and lingerie – all products where a little eroticism hardly comes amiss.	的确，存在宣传香水、化妆品、时尚用品和女性内衣的性感的广告，在这些产品宣传中加入一点点情色不会犯错。
Mildly sexy advertisements for other products come and go, but when an ice cream (Haagen-Dazs) had the temerity to use playful but innocuous sexy images in its British	其他产品的广告宣传中也有些许性感色彩，但如果某种冰淇淋（比如哈根达斯）胆敢在英国进行广告宣传时尝试好玩但无伤大雅的性感形

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campaign, the attendant flurry of nudge-nudge, wink-wink publicity beggared belief.	象，必然会造成公众的恐慌，他们将因为广告中的性元素而感到不安，并要求解释。
This would never have happened if raunchy advertising were commonplace.	显然，如果淫秽的广告行为随处可见，人们就不可能这么大惊小怪。
It would be astonishing if sex were completely absent from advertisements.	如果广告中完全没有性元素，这将会令人吃惊。
But are there sexy advertisements for supermarkets, for household cleansers, for medicines, for financial products?	但是否存在为超市、家用清洁剂、药品和金融产品进行宣传的性感广告呢？
Hardly ever.	几乎没有。
The public insist they do not like sex dragged into campaigns irrelevantly, and about one-fifth of the complaints to the UK Advertising Standards Authority concern taste and decency.	公众坚持认为，他们不喜欢广告宣传中掺杂不相关的性元素。英国广告标准局所收到的投诉中，有约五分之一都是抱怨一些广告品位低下，有伤风化。
Moreover, nowadays more than 40% of consumer spending is by the over-50s.	而且，现在有超过40%的消费者支出源自50岁以上的老年人。
They aren't all celibate, but lust is perhaps not uppermost in their minds.	他们并非都对性缺少需求，但在他们心中，情欲或许并不是最重要的。
For all these reasons, advertisements veer towards the prim rather than the prurient.	出于这些原因，广告倾向于采用庄重风格，而不是情色当道。
You will never see remotely explicit sex, or full-frontal nudity, in advertisements in the UK or USA.	在英美两国的广告中，你从来不会看到任何一点赤裸裸的性表白，也不会出现正面全身裸体。
Compared to the media that surround them, advertisements portray a veritably sanitized world – unrealistic in being far too prudish, rather than too licentious.	与媒体相比，广告描绘了一个真正洁净的世界，甚至可以说过于拘谨而不是过于放肆，反而显得不那么真实。
The unique selling proposition	独特的销售主张
Almost all of the above theories came from people outside of advertising: academics and researchers.	几乎上述所有的理论都来自广告业以外的人：学者和调查人员。
But one of the most celebrated and influential advertising research processes came from within an advertising agency – and it helped build that agency into one of the largest in the world.	但世界上最知名也最具影响的广告调查过程之一出自一家广告代理机构，它帮助该机构成为了世界上最大的广告代理之一。
The agency in question was called after its founder, Ted Bates.	这家代理机构的名字来自它的创始人泰德·贝茨。
The Ted Bates agency was convinced it had found the elusive Golden Key.	该公司确信，它发现了难以寻觅的

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	金钥匙。
Starting in New York, Ted Bates's agency quickly built itself into a worldwide network.	泰德·贝茨公司创始于纽约，迅速发展成为世界性的服务网络。
The advertising process it developed is always known by its public 'face', the unique selling proposition (USP).	它所开发的广告过程总是以其公共"面目"而为人所知，即所谓的独特的销售主张（USP）。
But in reality, the USP process is a complete campaign development system, in which research plays an integral part.	但事实上，总结USP的过程是一个完整的广告宣传发展体系，在其中调查起到了不可或缺的作用。
The USP system certainly starts out by stating that all advertising campaigns should search for, and single-mindedly hammer home, the single fact about a brand which differentiates it from its competitors and will make people buy: the USP.	USP体系从一开始就声称，所有的广告宣传活动应该搜寻并且专注于品牌的某个细节，这个细节将该品牌与它的竞争对手区分开来，并且促使人们购买。
But once this USP has been identified, and incorporated into a campaign, the research aspects of the system kick in.	但一旦USP得到确认，并且被纳入广告宣传活动中，这一体系的调查部分就开始运作。
When the campaign is running, the public's awareness of the USP is tracked by research – a measurement we'll return to in the next section – and two figures are calculated:	当广告宣传开始进行时，调查活动会追踪公众对USP的了解程度（我们在下一部分将会讨论这种测算），并且有两个数字需要计算：
The percentage of the public who buy the brand and who know the advertising USP.	1）购买该品牌并且知道广告USP的公众比重。
The percentage of the public who buy the brand but do not know the advertising USP.	2）购买该品牌但不知道广告USP的公众比重。
The difference between (1) and (2) Ted Bates called 'usage pull'.	泰德·贝茨将（1）和（2）之间的差别称为"惯用影响力"。
As long as (1) is larger than (2) – the agency claimed – the extent by which it was larger represented the additional percentage of the population the USP had persuaded to buy the brand.	该代理机构声称，只要(1)大于(2)，两者间的差额（3）代表了在USP的游说下选择购买该品牌的人口比重。
This sounds logical: if more people who know the USP buy the brand, presumably it is the USP that has persuaded them to buy.	这听起来合乎逻辑：如果更多知道USP的人购买该品牌，那么可以假定是USP说服他们选择购买的。
And the greater the difference between (1) and (2), the greater the power of the USP.	（1）和（2）之间的差额越大，USP的游说力量也越大。
If (2) was more or less the same as (1), then the USP was not persuading anybody extra to buy	如果（2）和（1）大致相等，那么USP没能做到说服额外的人购买该

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the brand: the USP was unpersuasive.	品牌，这意味着USP缺乏说服力。
And in those unusual cases where (2) was larger than (1) – where among those who knew the USP, fewer people bought the brand than those who did not know it – the USP was actually putting people off, the usage pull was negative.	在某些罕见的案例中，(2)大于(1)，也就是说，了解USP的人反而比不了解的人更少购买该品牌，这意味着USP反而起到了负作用，惯用影响力是负的。
A campaign that did not demonstrate sufficiently positive usage pull would itself be pulled off air.	如果一次广告宣传活动没有体现足够的正面惯用影响力，那么这次宣传必然将遭到失败。
Ted Bates claimed that by accurately identifying USPs, and then measuring their usage pull, they could significantly increase advertising effectiveness.	泰德·贝茨声称，通过精确辨识USP，并且测算它们的惯用影响力，可以极大地提高广告的有效性。
And from the early 1940s until the late 1960s, the Bates agency developed and publicized this system with immense success.	从20世纪40年代早期到60年代晚期，贝茨公司发展并推广了这一体系，获得了极大成功。
During those years, the agency did indeed produce some highly effective campaigns for their clients – particularly for the Mars Corporation, for many years their largest international client – and this in turn persuaded many more clients to appoint them.	在那些年里，该公司确实为它的客户完成了极其有效的宣传活动，尤其是为玛氏公司（多年来一直是它们最大的国际性客户）所做的宣传，这反过来也让更多客户选择它们。
The USP was Bates's own USP, and its usage pull among clients was considerable.	USP同时也是贝茨公司自身的独特销售主张，它在客户中所产生的惯用影响力相当大。
However, over the decades, three changes occurred that seriously undermined the USP system.	但是，最近几十年来出现了三个变化，这些变化严重损害了USP体系。
First, researchers showed that people who regularly use a brand – any brand – are far more likely to know its advertising than people who do not use it.	首先，调查显示，定期使用某品牌（任何品牌）的人比那些不使用该品牌的人更有可能了解它的广告。
This is called 'feedback'.	这被称为"反馈"。
So usage pull was back-to-front.	因此，惯用影响颠倒过来了。
It isn't knowing the advertising that persuades you to use a brand: if you use a brand, you tend to know its advertising.	并不是了解某广告说服你使用某品牌：而是当你使用某个品牌，你更有可能了解它的广告宣传。
Or to be still more exact, both things happen at once, and causation either way is impossible to prove.	或者更确切地说，两件事同时发生，任何一种单向的因果关系都不可能得到证明。
Second, as economies grew more affluent, and more and more products came onto the market, the functional differences between different	其次，随着经济变得更为富裕，更多的产品进入市场，不同品牌之间

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brands often became imperceptible.	的功能差异时常变得难以察觉。
The main differences were brand image differences – the public perceived the brands differently, sometimes knowing full well they had all but indistinguishable product specifications.	主要差别在于品牌形象的不同，公众对于品牌有不同感受，不过有时他们清楚地知道这些品牌的产品规格完全一样。
So brand image advertising grew in importance, and the importance of traditional USP advertising dwindled.	因此，侧重品牌形象的广告行为变得日渐重要，而传统上以USP为主的广告行为的重要性则减弱了。
Third, and associated with this, the USP system was highly verbal.	再次，与此相关的是，USP体系依赖于文字表达。
A USP must be a fact expressed in words, so that people's recall of it is easy to assess.	USP必须借助文字来表达，因此人们对它的记忆很容易进行评估。
But conveying brand images may be more visual than verbal, and many commercials may also employ powerful (wordless) music.	但品牌形象的传递或许更多是视觉性的而不是文字性的，许多商业广告或许也使用了非常有效的（没有文字的）音乐。
As Dr Dichter had insisted, consumers often buy products for emotional rather than rational reasons – reasons they themselves may not be able to identify, let alone put into words.	正如迪希特博士坚持认为的那样，消费者经常因为情感因素而非理性因素选购某些产品，这些情感因素他们自己或许很难分辨，更不要说形诸文字了。
The USP system went out of fashion, and with it Ted Bates's own usage pull.	USP体系已经过时，同样过时的还有泰德·贝茨的惯用影响力。
However, the basic principle of identifying the single fact which differentiates a brand from its competitors, where one such fact can be identified, remains a key factor in most modern advertising strategies.	但是，基本原则是要辨识出能够将一个品牌与其他竞争对手区分开来的单一细节（在能够识别的情况下），这条基本原则依然是大多数现代广告策略的关键因素。
Research today	如今的调查
Advertising research today has naturally absorbed much of this historic learning, and has long ago stopped searching for an over-arching Golden Key.	如今的广告调查已经吸收了许多历史经验，并且早就不再寻找一把能解决一切难题的金钥匙。
Research today deals with the separate parts of the advertising process bit by bit, seeking to improve potency and effectiveness incrementally as the campaign develops.	如今的调查一点一点地来处理广告宣传过程的各个部分，随着宣传活动的进展，力求逐步改善其影响力和实际效果。
It is unlikely that anybody now working in advertising believes there will ever be a holistic, scientific thesis which will guarantee the effectiveness of all campaigns.	现在广告业的从业人员中没有人相信，存在一种整体性的科学理论，能够保证所有广告宣传的实效性。

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Everyone recognizes that advertising is far too complex, and too heterogeneous, for this to be possible.	每个人都意识到，广告行为实在是过于复杂且差异过大，因此这样的理论不可能存在。
The principal division in campaign research today is between pre-testing and post-launch tracking.	如今，对广告宣传所做的调查主要分为两大类：前期测试和后期追踪。
Most of the former is carried out under the aegis of the creative agencies; most of the latter is carried out under the aegis of the advertisers, employing their own chosen research companies.	前者中的大多数由创意代理来负责执行；后者中的大多数则由广告投放者牵头，雇用它们自行选择的调查公司来执行。
Pre-testing	前期测试
As we have seen, a campaign starts to take shape when agency account planners have drawn up an advertising strategy, and this has been agreed by their colleagues and by their client.	我们已经看到，在代理机构的广告企划人员起草了广告策略并且得到同事和客户的同意后，宣传活动便开始展露雏形。
The strategy will include what the advertising campaign must communicate, and to which target market.	广告策略包括广告宣传活动所必须传递的讯息和针对的目标市场。
In the chapter on agencies and creativity, we saw that account planners return to the campaign development process once the creative team has come up with its initial ideas, or concepts.	在关于代理机构和创造性的章节里，我们已经看到，在创意团队有了初始想法或概念后，广告企划人员重新参与到宣传活动的酝酿过程中。
At this stage, they test out the concepts on a sample of the target market.	在这一阶段，他们从目标市场中选取样本，对这些概念进行测试。
This testing is almost always carried out in focus groups of eight to ten people, though one-to-one interviews, of the kind pioneered by the motivation researchers, may also occasionally be used.	测试几乎总是采取焦点小组访谈的形式，每组八到十人，不过有时也会采取一对一访谈，这种方式由动机调查人员最先采用。
It is vitally important for the interviewees – whether in groups or individually – to be drawn from members of the target market.	对于接受访谈的人员，无论是采取焦点小组或一对一访谈的方式，有一点极为重要，那就是要从目标市场中选取人员。
If the wrong sample is interviewed, the results will not only be irrelevant, they may positively be misleading.	如果访谈使用了错误的样本，所获得的结果不仅与调查无关，而且可能会产生误导。
To give a simple example: if saloon car drivers are interviewed about a sports car advertisement, they are likely to be highly concerned about the car's safety, and to want safety information highlighted in the	举个简单的例子：如果对轿车司机进行访谈，内容却是关于一款跑车的广告，他们很可能会关注跑车的安全性，并且希望广告中强调安全

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advertising.	信息。
Sports car drivers, in contrast, will be relatively unconcerned about safety, but extremely interested in driving performance and handling.	相较之下，跑车司机没那么关注安全，却对车辆的性能和操控性极其感兴趣。
As the saloon car drivers are most unlikely to buy the sports car, incorporating their opinions will positively negate the effectiveness of the campaign.	鉴于轿车司机购买跑车的可能性很小，将他们的意见包括在内将影响到广告宣传的有效性。
But surprising as it may seem, such mistakes are frequently made.	但令人吃惊的是，这样的错误时常出现。
In a focus group, eight to ten people are brought together, and they discuss the creative concepts shown to them, under the guidance of a skilled group leader – usually an experienced market researcher or account planner.	在一个焦点小组中，有八到十人聚集在一起，在一个有经验的组长的引导下，他们就展示给他们看的创意概念展开讨论。组长通常是经验丰富的市场调查人员或广告企划人员。
The advantages of focus groups over one-to-one interviews are threefold.	相比一对一访谈，焦点小组访谈有三点优势。
Focus groups are far less expensive; they are faster – interviewing eight to ten people at once is inevitably quicker to accomplish than interviewing them individually; and above all, the group members provoke reactions from each other interactively, which the group leader will be able to encourage them to explore together.	焦点小组访谈成本远比一对一访谈来得低；它们更为快捷，一次性访谈八到十人总是比对他们分别进行访谈来得快；最重要的是，小组成员通过交流，作出反应，组长可以鼓励他们共同来探讨这些内容。
The disadvantages of focus groups are that the individuals will not have much time to express their personal views; consequently, it is almost impossible to probe deeply into individual responses; and shy individuals may get trampled upon by others – though experienced group leaders aim to ensure this does not happen.	焦点小组访谈的缺点在于，每个人没有充足时间来表达个人观点；因此，不可能深入了解个人的反应；害羞的人可能会被其他人压倒，虽然有经验的组长会设法避免这种情况。
It has also been shown that even experienced group leaders tend to influence what the respondents say, try as they may to avoid doing so.	调查同样显示，即使有经验的组长往往也会影响被访谈者的回答，虽然他们努力避免这么做。
(This also occurs in one-to-ones.)	（在一对一访谈中，同样会出现这种情况。）
Almost always, several focus groups will be carried out – relying on a single group is far too chancy – and the person who has handled them will consolidate the findings, listening again	一般情况下，总是要进行好几个焦点小组访谈，只依靠单个小组的话风险太大。负责处理这些访谈的人

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and again to tape recordings of the discussions, and studying the responses carefully.	员将对结果做进一步处理，反复听讨论的录音带，并且仔细研究受访谈对象的反应。
He or she will then meet the creative team, together with the account executive, and go through the findings.	随即，他或她将与创意团队和客户执行人员见面，一起讨论访谈结果。
If certain of the findings are negative, the creative team will usually be able to amend the advertisement concept so that it overcomes the target market's concerns.	如果某些结果是负面的，创意团队通常将修正广告概念，从而克服目标市场的担忧。
But sometimes this is not possible, and the idea or ideas have to be totally abandoned.	但有时不可能只做修正，整个概念或整组概念不得不被放弃。
Then it is back to the drawing board!	于是，又重头回到了创意构思阶段！
As has been said above, creative teams do not generally like their work being criticized and picked apart in this way – and they sometimes argue fiercely with the research findings – but in the end, they have to accept the system.	如上所述，并非所有的创意团队都能接受批评，有时他们会质疑调查结果，并对其产生强烈不满，但最终，他们不得不接受这一体系。
Only when an advertisement concept has come through this process with flying colours will it be presented, together with the findings of the research, to the client.	只有当某个广告概念顺利通过这一过程后，代理机构才会将它，连同调查报告一起，交给客户。
The famous 1990s 'Guinness Surfers' commercial (loosely based on Moby Dick) which in May 2000 was voted by the British public 'The Best British Advertisement Ever' is a fine example of the account planning process in action.	20世纪90年代著名的吉尼斯啤酒冲浪者系列广告（大体上基于文学名著《白鲸》）是一个广告企划过程的优秀案例。2000年5月，这一系列广告被英国公众评为"英国有史以来的最佳广告"。
Account planners repeatedly researched it, and its future was often in jeopardy until creative solutions could be found to the problems the research uncovered.	广告企划人员不断地进行调查，整个广告计划曾经几度濒临危险，不过最终创意团队解决了调查所发现的问题。
This all took over a year – but the outcome was worth it.	这花了整整一年时间，但广告播出后的效果表明，花费的努力完全值得。
On the track	追踪调查
Tracking studies began in the 1950s, but did not become the dominant form of post-launch campaign evaluation until the 1990s.	追踪研究始于20世纪50年代，但直到20世纪90年代才成为宣传活动启动之后效果评估的主导形式。
As their name implies, tracking studies track the impact of a campaign after it has begun, with regular surveys.	正如其名称所示，追踪调查在广告宣传活动启动后通过定期调查来跟踪活动的影响。

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The survey questions can cover many areas: respondents' recall of the advertising campaign, or of different parts of the campaign; respondents' attitudes to the campaign – what they thought was good/bad, what they found interesting/uninteresting, what they liked/disliked, what they found persuasive/unpersuasive, and so on.	调查的问题涉及多个方面：被调查者对于广告活动的记忆，或者对活动不同部分的记忆；被调查者对于宣传活动的态度：他们认为哪些内容好或者坏，哪些部分有趣或者无聊，哪些部分他们喜欢或不喜欢，哪些部分有说服力或缺少说服力，等等。
The tracking surveys may be carried out monthly, bi-monthly, or quarterly.	追踪调查可以每月、每两个月或每季度开展一次。
Less frequent surveys hardly 'track' a campaign, but may be employed when the campaign utilizes irregular bursts of advertising, as lightweight campaigns frequently do.	频率更低的调查无法做到"追踪"广告宣传活动，但当某个宣传活动采取无规律的广告宣传时（就像那些糟糕的宣传活动时常做的那样），研究人员也可以采用低频率的调查方式。
It is vital for each successive tracking survey to use precisely the same questions as its predecessors, to be comparable, and each survey must interview exactly matched samples of respondents.	每次追踪调查所使用的问题必须和前几次保持一致，这一点非常关键，只有这样，不同的调查才具有可比性。此外，每次调查的访谈对象必须是被调查者中的匹配样本。
Even the tiniest changes in question wording or in sample structure can produce wild and seemingly inexplicable fluctuations in response levels.	调查问题的措辞或者被调查人员的样本结构发生任何细微变化都可能导致调查结果出现大幅度的、看起来难以解释的变动。
Consistency also makes it possible to aggregate normative data.	前后一致的做法也有助于积累规范数据。
Over the years, research companies and advertisers have learned what levels of response are averagely achievable, for any given level of advertising expenditure, in any given market.	多年来，调查公司和广告投放者已经知道，在任何给定的市场，对于任何给定的广告费用水平，调查可以达到什么样的平均回应水平。
Generally speaking, the tracking data which carries most weight is advertising awareness: what percentage of the public remembers the advertising?	一般来说，追踪数据中最为重要的是对于广告的了解度：有多少比重的公众记住了广告？
The presupposition is that consumers will not respond to advertising they cannot remember.	其中隐含的假定是，消费者不会对他们无法记住的广告作出回应。
However, it has frequently been shown that consumers may not be influenced by advertising they do remember, while sometimes consumers are influenced by advertising they	但是，调查结果一再表明，消费者或许并没有受到他们所记住的广告的影响，并且有时消费者还会受到他们没有记住（至少不是有意识地

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do not remember, at least not consciously.	记住）的广告的影响。
So advertising awareness is only an approximate, proxy guide to campaign effectiveness, even though it is widely used as a useful, rough and ready, assessment.	因此，广告的了解度只是衡量宣传活动有效性的近似参考数据，虽然它被广泛用作一种有用的、粗略的和简单的评估手段。
Nor is ‘awareness’ as straightforward as it sounds.	“了解度”也没有像乍听起来那样简单明了。
As we saw in the section on USPs, awareness is strongly influenced by ‘feedback’.	我们在关于独特销售主张的部分已经看到，“了解度”很大程度上受到“反馈”作用的影响。
Hence major brands, used by large swathes of the population, tend automatically to achieve higher awareness levels than smaller brands, used by minorities.	因此，拥有大量用户的主要品牌往往比少数人使用的小品牌自动获得了更高的了解度。
And there are great differences between spontaneous (or top-of-mind) awareness and prompted awareness (‘Do you remember any advertising for chocolate?’ versus ‘Do you remember this advertisement for Mars Bars?’).	此外，在自发性（或者说最初反应）了解和经过提示的了解（“你记得任何巧克力广告吗？”与“你记得玛氏巧克力的广告吗？”）之间存在巨大差异。
Verbal, factual messages are easier to remember, or anyway easier to relate during research interviews, than visual or emotive messages.	通过文字表达的、事实性的讯息相比视觉性的或情绪性的讯息更容易被记住，或者说在调查访问过程中更容易产生关联。
Higher levels of awareness are usually generated by ‘public’ media – television, print, posters, for example – than by ‘private’ and tightly targeted media (direct mail, emails, and text messages, for example).	更高水平的了解度通常都因“公共”媒体（如电视、印刷、海报等）而不是“私人化的”、密切针对目标的媒体（如直邮、电子邮件、文字讯息等）而产生。
But although tightly targeted media generate low awareness, they may be exceptionally sales-effective among those to whom they have been personally addressed.	不过，虽然那些密切针对目标的媒体所产生的了解度较低，但它们在那些以个人身份接收到讯息的受众当中却可能产生异乎寻常的销售效果。
Despite these caveats, many advertisers now set key performance indicators (KPIs) based on tracking results.	尽管有这些限制，许多广告投放者依然根据追踪调查的结果来设置关键绩效指标。
For example: ‘The KPI for the advertising at the end of the campaign is an awareness level of xx%, which must be achieved – or else!’	例如：“在宣传活动结束的时候，广告行为的关键绩效指标是xx%的受众了解度，必须达到这个水平！”
If the campaign does not achieve the targeted KPI, it may well be pulled off air: the advertiser may feel that continuing to run it would be a	如果宣传活动没有取得预期的关键绩效指标，它将被中止：广告投放

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waste of money.	者会感到，继续进行宣传纯属浪费金钱。
So agencies live in mortal fear that the next tracking result for a campaign they have produced will be a poor one.	因此，代理机构总是担心，针对它们发起的广告宣传活动的下一次追踪调查的结果会很糟糕。
This is not unwarranted: agencies have been fired for consistently achieving poor tracking ratings.	这并非毫无缘由：有许多代理机构被客户解雇，就是因为追踪调查的结果一直很糟糕。
Few experienced advertisers believe tracking studies are the be-all and end-all of post-launch campaign evaluation – but they have become much the most widely used system.	有经验的广告投放者并不认为，追踪调查是广告宣传活动后期评估的唯一重点，但追踪调查确实是使用最为广泛的评估体系。
Other techniques	其他手段
Though focus groups (pre-campaign launch) and tracking studies (post-launch) have become the standard means of advertising evaluation, researchers regularly invent new techniques which they hope will be more accurate, or more subtle, than these.	虽然焦点小组访谈（在宣传活动开始之前）和追踪调查（在宣传活动开始之后）已经成为广告行为评估的标准手段，调查者依然在不断发明新的方法，他们希望这些方法能够比前面两种方法更加准确，更为精细。
Almost always, such new techniques are heavily publicized by the researchers who invent them, and garner a great deal of publicity at first – then fade away.	这些新的手段总是由发明它们的调查者来大力推广；在推广初期，这些调查者的影响力很大，后来则慢慢减弱。
In the 1960s, for example, for a short while pupil dilation became a fashionable measurement technique.	例如，20世纪60年代有一段短暂的时期，瞳孔放大成为一项时髦的测量手段。
Psychologists had shown that respondent's pupils unconsciously dilate when they are shown images they greatly like (an attractive girl shown to young males, for example), and their pupils shrink when they are shown images they dislike (prisoners in Nazi concentration camps, for example).	心理学家提出，受测试者在看到他们极其喜欢的图像时（比如，向年轻男士展示一位诱人的女性），他们的瞳孔会无意识地放大，而看到他们不喜欢的图像时（比如，纳粹集中营里的囚犯），他们的瞳孔会缩小。
The eyes can be photographed while they view the images, and the pupil changes measured.	在他们观看这些图片时，眼睛的变化可以被拍摄下来，从而测量瞳孔变化。
It was therefore hypothesized that pupil dilation would be a good way of measuring people's responses to advertisements.	由此，有人得出假定，瞳孔放大是测量人们对广告反应程度的好办法。
However, the differences caused by	但是，不同广告所造成的差异远远

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advertisements are far smaller than those caused by more extreme visuals – and anyway, during the transmission of a television commercial pupil size changes constantly, especially in response to lighter and darker images.	小于那些更为极端的视觉形象所造成的差异；并且，在电视广告的播放过程中，瞳孔的大小总在变化，尤其是当它对浅色和深色的图像作出反应的时候。
So pupil dilation failed to catch on.	因此，瞳孔放大论没能持续流行下去。
Eye-tracking – following how eyes move when they look at things – has been used by psychologists in laboratories for around a century.	对眼睛变化的追踪（当眼睛看事物时跟踪眼睛的运动轨迹）已经由心理学家在实验室里使用了近一个世纪。
But more recently commercial use has been made of infra-red eye-tracking goggles, which are portable and which show precisely how the eye wanders.	但直到最近，红外线眼睛追踪目镜才被用于商业用途，这种目镜便于携带，并且能精确显示眼睛的运动轨迹。
This technique can be helpful in exploring the ways people absorb different parts of an advertisement, particularly a print advertisement.	这种方法有助于研究人们对广告（尤其是平面广告）的不同部分的关注。
But it is no measurement of advertising persuasiveness.	但这并不是针对广告说服力的测量。
Other devices that can be helpful include tachistoscopes, where an advertisement is revealed for shorter and shorter intervals and respondents are asked what they can see – rather as in an optician's eye test.	其他的有用设备还包括视觉记忆测试镜，通过这种仪器，广告以越来越短的间隔进行播放，被测试者被要求回答他们所看到的内容，整个过程和视力测试差不多。
Sweat measurement is an indicator of involvement and excitement.	汗量测定是关于参与度和兴奋度的指标。
Interest dials, where respondents twist a small dial while watching commercials to show the parts of the commercial they find or do not find interesting, can reveal useful information.	兴趣拨号测试要求被测试者在观看电视广告时转动一个拨号器来说明他们感兴趣或不感兴趣的广告部分，这种方法可以提供有用信息。
And most recently, brain mapping, where people's brain responses are MRI-scanned while they are shown advertisements and – it is once again hoped – the scans will reveal their true, unconscious responses.	近来出现一种新的方法——脑部反应成像和扫描，即在人们观看广告时，通过核磁共振成像技术将人的大脑反应扫描记录下来。人们再次希望，这种方法将揭示真正的、无意识的反应。
Some researchers hold out great hopes for MRI brain-scanning techniques for this purpose.	一些研究者对利用核磁共振成像进行大脑扫描这项技术在这方面的应用前景十分看好。

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All that can be said at the moment is that they are a long way off producing any really useful data.	目前的这些方法均未能产生任何真正有用的数据，依然还有很长一段路要走。
Chapter 8	第八章
The good, the bad, and the ugly	好的，坏的，丑陋的
'The all-deafening blast of puffery'	"震耳欲聋的广告吹捧"
Perhaps because it is so intrusive, and perhaps because people are suspicious of its manipulative powers, advertising has long been subject to criticism, antagonism, and fear – far more so in Britain than in the USA.	或许因为广告严重干扰了人们的生活，或许因为人们怀疑它们具有操控能力，广告行为一直以来都遭到了批评、对抗，并带来了恐惧，这一点在英国相比在美国更为明显。
The snooty attitude of the British aristocracy, and of British intellectuals, to trade and commerce of all kinds is of long standing, as is their distaste for selling and salesmen.	英国的贵族阶层和知识分子对于各种形式的贸易和商业活动所持的傲慢态度由来已久，他们也一直厌恶销售和销售员。
These attitudes are much less prevalent (though not totally unknown) on the other side of the Atlantic.	这些态度在大西洋的另一边则没有那么普遍，尽管也偶有听闻。
As long ago as 1830, the British essayist and historian Thomas Macaulay, decrying advertising, wrote: 'We expect some reserve, some decent pride, in our hatter and bootmaker.'	早在1830年，英国散文家和历史学家托马斯·麦考莱这样贬低广告行为："我们要求我们的帽匠和靴匠能做到些许矜持，些许得体的自豪。"
Not long afterwards, the Scottish intellectual Thomas Carlyle was similarly sour about what he called 'the all-deafening blast of puffery'.	不久之后，苏格兰知识分子托马斯·卡莱尔同样讽刺了他所谓的"震耳欲聋的广告吹捧"。
By the end of the 19th century, an influential pressure group called SCAPA (Society for Controlling Abuses of Public Advertising) published a membership list that included many of the most notable writers and artists of the day.	19世纪末，一个颇具影响力的压力集团"控制公共广告滥用协会"出版了一份成员名单，包括当时许多最负名望的作家和艺术家。
William Morris, Rudyard Kipling, Holman Hunt, Sir Arthur Quiller-Couch, and Sir John Millais were all SCAPA members.	威廉·莫里斯、拉迪亚德·吉卜林、霍尔曼·亨特、亚瑟·奎勒——考奇爵士以及约翰·米莱爵士都是该协会会员。
But the public was apathetic; 500 copies of a SCAPA pamphlet were printed, only 30 were sold.	但公众对此反应冷淡；控制公共广告滥用协会印了500份手册，结果只售出30份。
This broad pattern of response to advertising has continued ever since.	人们对于广告行为的反应模式大体就是如此，从那时起一直延续至今。
Many, perhaps most, writers, academics, and	许多（或许是大多数）作家、学者，

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even politicians are to a greater or lesser extent antagonistic to advertising, a hostility which the mass of the public does not share.	甚至包括政治家都或多或少对广告持反对态度，但公众并不赞同这种敌意。
However, the former group controls many of the levers of power in society.	然而，前者控制着社会中很大一部分权力。
So, ever since the middle of the 19th century, advertising has been increasingly hedged about by laws and controls – probably more than any other single trade.	因此，自从19世纪中期开始，广告行为日益受到法律和管控的钳制，或许没有哪个其他行业受到的约束能与之相比。
This was spotlit when commercial television came to Britain in 1955.	1955年，商业电视出现在英国，这一情况受到高度关注。
While the Bill that introduced commercial television was passing through the House of Lords, Lord Reith, the intense, puritan Scot who was the driving force behind the development of the BBC from 1922 to 1938, compared the introduction of television advertising with the introduction into Britain of smallpox, the Black Death, and the bubonic plague.	当进入商业电视的法案在上院讨论通过时，身为清教徒的苏格兰人里思勋爵激动地将引入电视广告与天花、黑死病和腺鼠疫等恶性疾病进入英国相提并论。
Other noble lords felt similarly.	其他高贵的上院议员也有同感。
Lord Hailsham likened commercial television to ‘a Caliban emerging from his slimy cavern’.	海尔什姆勋爵将商业电视比作“（莎剧中的半兽人）凯列班，正从他那泥泞的洞穴中钻了出来”。
Lord Esher forecast ‘a planned and premeditated orgy of vulgarity’.	伊舍勋爵预言将出现“一场经过策划和预谋的粗俗的狂欢”。
Most of these horrific fears were based on what many British intellectuals believed was the coarse and crass nature of American television.	许多类似的令人恐惧的担忧源自英国知识分子对于美国电视的看法，他们认为后者粗俗且愚蠢。
The public did not share these fears; they welcomed commercial television with open arms.	公众却无此担心，他们张开双臂欢迎商业电视。
However, parliament exerted its austere powers.	然而，议会动用它的权力，对广告严加控制。
The Act that brought British commercial television into being enshrined precepts which determinedly differentiated it from the dreaded American model.	促成英国商业电视的法案包含了若干规范，这些规范使得英国的商业电视不同于令人恐惧的美国模式。
In particular, advertisements would have to be totally separated from programmes – hence the invention of the ‘commercial break’ – and the total quantity of advertising permitted would be strictly controlled (initially just 6 minutes per	该法案特别规定，广告必须与电视节目完全分离，因此有了“广告时间”这样的说法。此外，允许播放的广告总体数量被严格限制（最初的限制是每小时仅有6分钟）。

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hour).	
A statutory committee would control standards of advertising, and this committee would draw up a set of rules which would have to be precisely followed.	一个法定委员会将控制广告的标准，并且建立一整套准则，这些准则必须得到严格遵守。
British viewers, the parliamentarians believed, needed to be protected from the excesses of American commercialization – and they were.	议员们认为，英国观众需要得到保护，确保他们不会遭到美国过度商业化的影响；而他们也的确作出了保护。
Before a commercial can be made in Britain, the script has to be approved, to ensure it meets the required advertising rules.	在英国，电视广告在制作之前，其脚本必须得到批准，确保它符合法律要求的广告准则。
After it has been filmed, it has to be approved again, to ensure the script has been rendered accurately, with no liberties taken.	广告在拍摄完成后，必须再次经过批准，确保广告严格根据脚本进行拍摄，没有越界情况出现。
The regulator's interpretation of the advertising rules is meticulous, and both advertisers and agencies have constantly railed against how unimaginatively the rules are applied.	管理者对于广告规则的阐释极为严苛，广告投放者和广告代理机构都一再抱怨，这些规则的应用过于死板。
But the parliamentary Act, and its successor Acts, insist the rules be minutely adhered to.	但议会通过的法案以及后续的相关法案，坚持要求一丝不苟地执行这些规则。
The Advertising Standards Authority	广告标准管理局
From its inception, then, television advertising in Britain was statutorily controlled.	从一开始，英国的电视广告就受到法律控制。
But the situation in other media was very different.	但其他媒体的情况则大不相同。
The press, in particular, had battled hard for its freedoms during the 18th and 19th centuries, when politicians had constantly tried to handcuff it and restrict what it could say.	尤其是出版业在18世纪和19世纪为争取自由进行了艰苦斗争，当时的政府官员一再企图约束和限制出版的内容。
While these battles primarily concerned editorial freedoms, they also involved advertising freedoms.	这些斗争主要围绕编辑自由，但也涉及广告自由。
Advertisers were free to say what they liked, as long as they did not break the law – and it is fair to say that many less than scrupulous advertisers pushed their freedom to the limit.	广告投放者可以自由说出他们想说的话，只要不触犯法律。可以说，许多胆大的广告投放者将他们的自由推至极限。
In the mid-19th century, advertisers would promise to cure every malady known to mankind and quite a few that were not – such	在19世纪中期，一些广告投放者承诺能治愈人们已知的所有疾病，甚至包括若干未知疾病。例如，"靴子

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as 'DEATH in the Boot, is the new affliction with which all who wear footwear are threatened' – safely cured, one is relieved to hear, by 'O'Brien's Patent Watertight Waist Foothold Golosh'.	里的死亡是新出现的疾病，所有穿鞋的人都将遭受威胁"，因此当人们听说"奥布莱恩的专利防水齐腰长筒套靴"可以安全治愈这种疾病，理应感到解脱。
Nor were our American cousins to be outdone.	我们的美国兄弟们也不甘落后。
In New York, a Dr Scott invented an extensive range of 'electric' products utilizing the almost magical power of the then recently discovered electricity.	在纽约，有位斯科特博士发明了一大批"电"器，利用了当时刚发现的电力所具有的近乎魔法的能量。
One was an 'Electric Cigarette'.	其中之一是"电香烟"。
Another was 'Dr. Scott's Electric Plaster – A NEW INVENTION – electrically cured Colds, Coughs and Chest Pains, Nervous, Muscular and Neuralgic pains, Stomach, Kidney and Liver Pains, Dyspeptic, Malarial and other Pains, Rheumatism, Gout and Inflammation', all achieved 'IN ONE TO THREE HOURS ... if not entirely satisfactory the price will be cheerfully refunded'.	另一种电器是"斯科特博士牌电石膏，一种新发明，借助电力治疗感冒，咳嗽，胸腔疼痛，神经紧张，肌肉和神经疼痛，胃、肾和肝疼痛，消化不良，疟疾，其他疼痛，风湿症，痛风和发炎"，治愈所有疾病只需"1至3个小时......如果达不到令人满意的效果，将返回购物款"。
So the evidence is unequivocal.	因此，事实很清楚。
Left to their own devices, advertisers will eagerly push their claims to the limit of truth – and sometimes well beyond.	如果听之任之，广告投放者的言论将极力挑战事实极限，有时完全不顾事实。
15. Left to their own devices, advertisers will eagerly push their claims to the limits of truth, and often well beyond	图15 如果听之任之，广告投放者的言论将极力挑战事实极限，有时完全不顾事实
Consequently, advertisers' freedoms could not remain wholly unconstrained.	由此，不可能再对广告投放者毫无约束，放任自流。
A landmark case occurred in 1891, when a Mrs Carlill bought a 'Carbolic Smoke Bomb' whose advertisement guaranteed protection against influenza (and many other illnesses), or £100 reward.	1891年发生了一起具有划时代意义的案例。某位卡里尔夫人购买了一种药物，名曰"碳酸性烟雾炸弹"。广告上保证它可以防止得流感（以及其他许多疾病），否则购买者将得到100英镑的赔偿。
The Smoke Bomb bombed.	烟雾炸弹最终爆炸了。
Mrs Carlill caught the 'flu, sued for her £100 under Common Law, and won.	卡里尔夫人得了流感，她起诉对方要求根据习惯法赔偿100英镑，并最终胜诉。
The court viewed the advertisement as a contract.	法庭将广告视为一份合同。
Thereafter, the UK Sale of Goods Act was passed in 1893, which greatly increased	此后，英国于1893年通过了《货物

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consumers' civil remedies over and above those provided by the Common Law.	买卖法》，在习惯法的基础上大幅度增加了消费者的民事赔偿金额。
The 20th century saw a continuing escalation of the legal power of consumers, against advertisers.	在整个20世纪，消费者针对广告投放者的法律权利得到了不断提升。
For members of the public, however, taking errant advertisers to court is a time-consuming and costly business – and there is no guarantee the complainant will win the case.	但是，对于公众来说，将犯错的广告投放者告上法庭是一件费时伤财的事，并且投诉不见得就能获胜。
It quickly became apparent that the public needed to be protected by an advertising control system far less ponderous, and less expensive, than solicitors and courts.	很快人们就意识到，公众需要得到一个更加简便、花费更少的广告控制体系的保护。
Even before the Second World War, pressure built up for the advertising industry to put its house in order, and to regulate itself.	甚至在二战之前，就已经出现了要求广告业进行自我清理和自我规范的呼声。
In 1927, the UK Advertising Association set up the first self-regulatory National Vigilance Committee, which a year later was expanded into the Advertising Investigation Department (AID).	1927年，英国广告协会建立了首家负责进行自我调控的全国监督委员会，一年后，又扩展成为广告行为调查部。
Though puny by today's standards, the AID helped drive shady operators out of business, persuaded agencies to stop handling fraudulent advertisers' campaigns, and dealt with 1,169 complaints from the public in 12 months during 1936–7.	虽然按现在的标准来说力量很弱，但广告行为调查部在清理不正当的广告从业人员方面起到了一定的作用，并且说服了广告代理不再为欺诈性的广告投放者进行宣传。在1936——1937年度的12个月里，广告行为调查部一共处理了1，169起公众投诉。
After the Second World War, once Western economies were thriving again, from the 1960s onwards, consumerism – consumers lobbying for better trading standards and for consumer protection – grew apace.	二战之后，随着西方国家经济的复苏，从20世纪60年代起，消费者保护行动（消费者游说政府，要求改善购物标准，对消费者进行保护）迅速得到发展。
In 1962, the first Advertising Standards Authority (ASA) was set up to handle consumer complaints about advertising.	1962年，英国广告管理局成立，其职责是处理消费者关于广告的投诉。
But it soon became clear this ASA was a toothless tiger.	但很快人们就发现，广告管理局是一只没有牙齿的老虎。
It was underfunded, and therefore understaffed, and its powers were nominal.	它缺乏资金，人手也不足，它的权力有名无实。
Just over a decade later, in 1974, Britain found itself with a socialist government led by	十多年之后的1974年，左翼领袖哈罗德·威尔逊出任英国首相。

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left-wing Prime Minister Harold Wilson.	
Wilson scorned advertising, believing it to be a waste of economic resources (as did many economists at this time).	威尔逊贬低广告行为，将它视为对经济资源的浪费（当时许多经济学家也持这一态度）。
In 1974, the advertising industry was warned by the government that if it did not control non-television advertising as effectively as television was already controlled, new laws would be enacted which would force it to do so.	1974年，广告业遭到政府警告，如果不主动对其他类型的广告加以限制，达到像电视广告一样的有效操控，政府将通过新法律，强制实行控制。
As we have seen, the print media's dislike of government controls is buried deep in their DNA, so this threat spurred the print media, and advertisers, into an immediate response.	我们已经看到，平面媒体天生就反感政府对媒体的控制，因此平面媒体和广告投放者立即对政府的威胁作出了反应。
In 1975, a far larger, and far better funded, Advertising Standards Authority opened for business.	1975年，改组后的广告管理局开始运作，规模比之前大了许多，资金也更为充裕。
The money was raised – and is still raised – by a 0.1% levy on all advertising expenditure, paid by advertisers and collected by their agencies.	其资金募集方式是通过向广告投放者征收广告总费用的0.1%，由广告代理机构负责收缴。这一做法延续至今。
Its independence from pressure by advertisers was built into its fundamental structure.	在基本结构上，广告管理局独立于广告投放者所施加的压力。
In cooperation with the advertising industry, and with the approval of the government, Codes of Advertising Practice were written, and these are regularly updated.	在广告业的合作下，经过政府批准，广告管理局制定了《广告施行法》，这些法规定期进行更新。
It is the ASA's role to enforce these Codes, and it was not long before the new ASA showed its claws, in a series of tough decisions against misleading and dishonest advertisers.	广告管理局负责实施这些法规，在法规颁布后不久，它就露出利爪，采取一系列强硬措施打击那些误导消费者的、不诚实的广告投放者。
Public and political respect for the ASA grew apace, and its powers have since been consistently extended.	广告管理局的公共职能和政治职能得到迅速发展，它的权力在那之后持续延伸。
In the early 1990s, direct mail and direct marketing were brought under the ASA's wing.	在20世纪90年代早期，直邮和直销被纳入广告管理局的监管范围。
In 2004, television and radio advertising regulation was entrusted to it, a complete reversal of the situation in earlier years.	2004年，对电视和电台的管制也被移交给广告管理局，这与早期的情形正好相反。
And today, most Internet advertising also comes within its control.	如今，大多数互联网广告同样在其控制之下。
A levy of 0.1% does not sound that much – it	征收0.1%的费率听上去并不多；的

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isn't that much – but it raises around £10 million annually.	确不多，但每年也能达到约一千万英镑。
Consequently, the ASA's highly trained staff of more than 100 people is able to deal with over 25,000 public complaints against advertising each year – of which fewer than 10% normally prove justified.	由此，广告管理局一百多名训练有素的员工每年能够处理超过2.5万起针对广告的公共投诉，其中通常只有不到10%的投诉经调查后证明有正当理由。
The ASA is now widely regarded as an exemplar of enlightened self-regulation, both in advertising and outside of advertising, in Britain and throughout the world.	广告管理局如今被普遍视作理性的自我监管的典范，其名声不仅限于广告业内部，也波及其他行业；不仅在英国，也遍及全世界。
Brands and bad habits Successful though it has been, the ASA deals only with individual advertisements, on a one-by-one basis, deciding whether they infringe the Codes of Advertising Practice.	品牌与坏习惯 尽管广告管理局取得了成功，但它只负责处理单个广告，在一对一的基础上裁决这些广告是否违反了《广告施行法》。
This system, however, sidesteps questions relating to the advertising of entire product groups: alcohol, for example, or fast cars, or fatty foods – or cigarettes.	但是，这一体系并没有触及与整个产品类别相关的广告：比如酒类产品、高速车辆、富含脂肪的食品，或者香烟等。
Consideration of the role of entire advertising sectors remains the responsibility of governments.	对整个广告行业的管理依然是政府的职责范围。
From the early 1960s onwards, cigarettes were the advertising cause célèbre on which political, medical, and public attention focused.	从20世纪60年代初开始，香烟一直是广告业的焦点，政治、医学和公众的注意力都集中于此。
Advertising and smoking first became an issue in March 1962, when the Royal College of Physicians published its 'Smoking and Health' report.	1962年3月，广告和吸烟第一次成为话题，当时皇家内科医学院发表了题为《吸烟与健康》的报告。
Two years later, in January 1964, the US Surgeon General published his own report on the connections between smoking and health.	两年后的1964年1月，美国公共卫生部部长发表了关于吸烟与健康之间关联的报告。
Both reports established a close correlation between smoking and serious illnesses, especially lung cancer, and both called for a ban on cigarette advertising to children.	两份报告都认为在吸烟和严重的疾病（尤其是肺癌）之间存在密切联系，并呼吁禁止针对儿童的香烟广告。
In Britain, this resulted in a call for a total ban on television advertising.	在英国，这导致人们要求全面禁止电视广告。
Such a ban would be fairly easy to enact because television advertising was statutorily controlled.	要施行这样的全面禁止很容易，因为电视广告受法律控制。

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A ban on advertising in other media would need parliamentary legislation, which the government knew the press would fight tooth-and-nail.	禁止其他媒体上的广告需要议会立法，而政府知道出版机构将不惜一切手段进行抗争。
Parliament therefore baulked at the latter, but cigarette advertising on UK television was stopped on 1 August 1965.	因此，议会暂时没有处理其他媒体上的广告，但1965年8月1日，英国电视上的香烟广告被迫就此停播。
At that time, the Minister of Health opined in Parliament: 'I rather doubt whether this intensification of the campaign (against smoking) will result in any sudden or dramatic drop in cigarette consumption.'	当时，英国卫生部部长在议会发表了自己的看法："我很怀疑，强化（反对吸烟的）行动能造成香烟消费的大幅度下降。"
He was right: cigarette smoking continued to rise in Britain until the mid-1970s.	他说对了：英国的吸烟人数一直在持续增加，直到20世纪70年代中期。
Cigarettes were not the only goods, or services, banned from advertising on television.	香烟并非唯一被禁止在电视上投放广告的产品或服务。
Nor were they even, as cigarette advertising protagonists frequently claimed, the only goods banned on television which could be legally bought and sold.	香烟也不是唯一能合法买卖却被禁止在电视上投放广告的商品，虽然香烟广告的支持者时常这样声称。
Breath-testing devices, matrimonial agencies, fortune tellers, undertakers, and even (at that time) charities and gambling, as well as politics and religion – all of which could be legally advertised in other media – had been banned from commercial television from its start.	呼气测试设备、婚姻中介、算命者、殡仪业人员，甚至（在当时）包括慈善机构和赌博机构，还有政治和宗教团体，这些产品或机构都可以合法地在其他媒体发布广告，但却从一开始就被禁止在商业电视上投放广告。
But it was not unreasonable to view cigarettes as a special case.	但将香烟视为特例，并非毫无原因。
Nothing similar had ever occurred in Britain before.	之前在英国没有发生过类似情况。
Cigarettes were a highly popular, mass consumer product used by the majority of the population, providing income and employment to hundreds of thousands of people, perhaps millions indirectly, and heavily taxed, thus providing the state with considerable cash to help underwrite many social needs.	香烟是一种非常受欢迎的大众消费产品，大多数人都抽烟，它为数十万人提供了工作和收入，或许这个数字可以间接地达到几百万，并且它上缴高额税收，因此为国家提供了大量资金，从而能够应对许多社会性的需求。
There was no evidence that banning television advertising would do any good at all.	没有证据表明，禁播电视广告会带来任何好处。
In imposing the ban, the government was feigning social responsibility while in reality engaging in a cosmetic gesture to appease	通过施加禁令，政府装作履行了自己的社会责任，而实际上却只是摆出一副样子来平息各方集团的压

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vociferous pressure groups.	力。
And as it turned out, the ban achieved little or nothing.	事实上，禁令的效果微乎其微。
In the years that followed, health warnings appeared on packs and advertisements, government anti-smoking campaigns were run frequently, and a constant stream of medical reports publicized the dangers of smoking.	在随后的数十年里，吸烟对健康的危害警告出现在包装和广告上，政府频繁开展反吸烟宣传活动，不断有新的医学报告出现，揭露吸烟的危害。
In the end, the only measures that truly made people smoke less were massive tax increases, which made smoking unaffordable, and bans on smoking in public places.	最后，唯一真正能减少吸烟的措施是增加巨额税收，从而使得吸烟变得难以负担，并且禁止在公共场合吸烟。
Despite all of which, about 10 million people in Britain still smoke, almost 25% of the adult population, nearly half a century after the ban on television advertising.	尽管如此，在电视广告禁烟令实施近半个世纪之后，英国如今依然有约一千万人坚持吸烟，占总人口的约25%。
Underlying the debates about smoking are fundamental questions about the influence of commercial advertising on social behaviour.	在关于吸烟的争论背后，潜藏着电视广告对于社会行为的影响。
To what extent can bans on advertising realize social engineering goals? Pressure groups everywhere in the world believe that alcohol advertising makes people drink more, car advertising makes people speed, toy advertising makes kids pester their parents, fast food and confectionery advertising makes kids (and adults) obese, slimming advertising makes girls anorexic, and medicine advertising makes people hypochondriac.	广告禁令究竟在多大程度上实现了社会规划目标？世界各地的压力集团认为，酒类广告让人们喝得更多，汽车广告让人们加速行驶，玩具广告让儿童纠缠父母，快餐食品和糖果广告让儿童（以及成人）肥胖，瘦身广告让女孩子厌食，药品广告则让人为健康而忧郁。
It seems perverse – not to say self-serving – for the advertising industry to deny all this.	广告业很难否定所有这些指责，否则就显得蛮不讲理（且不说自私自利）。
If advertising does not increase these habits, and these markets, why do advertisers advertise?	如果广告没有促进这些习惯和这些市场，那么为什么广告投放者还要做广告呢？
16. Does alcohol advertising make people drink more?	图16 酒类广告让人们喝得更多吗？
At the close of the 20th century, as these sectoral attacks were growing in number and frequency, the UK Advertising Association Economics Committee responded by researching and publishing a report titled Does Advertising Affect Market Size? The objective	20世纪末，随着这些行业性攻击变得越来越多，越来越频繁，英国广告协会经济委员会作出反应，在调查之后出版了一份报告，题为《广告行为影响市场规模吗？》，其目

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was to determine whether, for example, advertising for alcohol brands truly does make people drink more (or make more people drink), toy advertising truly does make parents spend more – or toilet soap advertising makes people wash more.	标是确定，酒类品牌的广告行为是否真的让人喝得更多（或者让更多人喝酒），玩具广告是否真的让父母花费更多，或者肥皂广告是否真的让人洗得更多。
As with many such advertising studies, there was no simple, definitive answer.	和许多类似的广告研究一样，他们找不到简单的、确定性的答案。
To quote the report:	不妨从报告中引用一小段：
There is always the possibility that advertising affects the size of a particular market, but its scale and significance are highly variable.	广告行为总是有可能影响特定市场的容量，但它的规模和重要性具有高度可变性。
Brand advertising, the study showed, rarely increases the size of a market (or product sector) if the market is large, long-established, static, and satisfies a basic need.	研究显示，如果市场容量很大，已经牢固确立，稳定且满足基本需求，那么品牌广告很少增加市场（或产品所在行业）的容量。
Nor do advertisers expect otherwise.	广告投放者也不会期望达到这种效果。
Toilet soap advertisers do not expect their advertising to make people wash more, any more than petfood advertisers expect people to buy more pets or feed them more.	香皂的广告投放者并不期望它们的广告能让人们洗得更多，同样宠物食品的广告投放者也不期望人们购买更多宠物，或者喂它们吃更多食品。
Nor do newspapers, when they advertise themselves, hope people will read more papers.	同样，当报纸为自己进行广告宣传时，它们也不会期盼人们能读更多报纸。
In all those cases, and countless others, the aim of the advertiser is to increase market share, at the expense of competitors.	在所有这些例子以及无数的其他例子中，广告投放者的目的是打击竞争对手，增加自己的市场份额。
And that is precisely what the advertising – if it works at all – achieves.	这正是广告行为的目的所在，如果它能成功的话。
On the other hand, in markets (or product categories) that are small, or new, or are already growing, brand advertising does appear to fuel growth, and gets more people to use the product, or gets people who already use the product to use it more.	另一方面，在那些规模较小、新近出现或正在发展的市场（或产品所在行业）中，品牌广告看起来的确促进了增长，让更多人使用该产品，或者让已经使用该产品的人用得更多。
New electrical and electronic gadgets and equipment, for example, fall into this latter category, as do new snacks and hobby products.	例如，新的电器和电子产品就属于后者，新的小吃品种和消遣类产品同样如此。

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Once again, what happens is not accidental.	所发生的一切并非偶然。
In such markets, the advertiser wants to stimulate growth, because as the market becomes larger, the sales of all the brands within it increase commensurately.	在这些市场里，广告投放者想要刺激市场增长，因为随着市场变大，市场内的所有品牌销售都会相应增加。
But most of the products and practices that the pressure groups want to ban from advertising – alcohol, 'junk foods', advertising to children, and so on – fall straight into the former category: large, static, well-established markets.	但是压力集团想要禁止广告宣传的大多数产品和实践（如酒类产品、"垃圾食品"、针对儿童的广告等）都属于前者：大型、稳定、牢固确立的市场。
That is why the bans are ineffective.	这就是为什么禁令不起作用的原因。
It is worth pointing out that when advertisers deliberately aim to increase the sales of large, static, well-established products – as they have tried to do for milk, eggs, and meat in the past, for example – those campaigns have been equally ineffective.	有必要指出的是，当广告投放者刻意想增加大型、稳定、有品牌的产品的销量时，就像它们过去曾经为了牛奶、鸡蛋和肉类所做的那样，那些广告宣传活动同样无效。
Once society has made its mind up about a particular product, over many years and often centuries, advertising is not nearly a sufficiently powerful force to make people change their minds.	一旦整个社会在许多年甚至几个世纪的时间里对于某个特定产品有了固定看法，广告的力量就不足以使人们改变想法了。
Advertising can most definitely sell brands, but its role in social engineering is minimal, if it exists at all. (It is true that advertising has helped discourage drunken driving.	广告能够尽可能明确地销售品牌，但它在社会规划中的作用很小，如果它的确能发挥作用的话。（广告行为确实有助于减少酒后驾车，这是事实。
But, as with smoking, the advertising was backed by strong legislation, police activity, breathalysers, and relentless press publicity.	但和吸烟的情况一样，广告行为得到了立法机构、警察、酒精测定计和无数的报刊宣传的大力支持。
Advertising alone would never have done the trick.)	单凭广告行为本身根本无法做到这一点。）
Chapter 9	第九章
The role of advertising in society	广告行为在社会中的作用
'Do you think advertising is a moral activity', I recently asked the 30 or so graduates I was addressing at a seminar. The graduates had been working in advertising agencies for two or three years.	"你认为广告是一种道德行为吗？"我最近向约30名研究生提出这个问题，他们都是上我的研讨课的学生，都已经在广告代理机构工作了两到三年时间。
There was a stony silence.	他们鸦雀无声。
'What do you mean by a moral activity?', one	最后，有个学生问道："你所说的道

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of them asked, eventually.	德行为是什么？”
'Well ... do you think advertising really does good for the general public, for ordinary people, for men and women in the street?'	“嗯……你们是否认为广告行为真的对公众、对普通人、对街头的男男女女有益？”
The graduates looked bewildered.	那些研究生看起来很困惑。
'There's the "Don't Drink and Drive" campaign', someone eventually said thoughtfully.	某个人最终一边思忖一边回答：“有‘不要酒后驾车’这样的宣传活动。
'That does good.	它对人们有益。
That's moral.'	那就是道德的。”
'And the Give Blood ads', piped up someone else.	另一个人补充道：“还有献血广告。
'They're good too.	它们也对人有益处。
And some charity adverts I suppose.'	还有一些慈善广告。”
'Anything else?', I asked hopefully.	“还有其他的吗？”我怀着希望继续发问。
But that was it.	但他们的全部反应就是这些了。
Nobody could think of any other advertising which they thought moral, or which did any good for the general public, the men and women in the street.	没有人能想到其他在他们看来可以算道德的或者说对公众（街头的男男女女）有益的广告行为。
I felt profoundly depressed.	我感到极为沮丧。
Here was a group of lively young people, about to spend their lives working in an industry which, as far as they were concerned, provides almost no worthwhile benefits to society.	这是一群生气勃勃的年轻人，即将在一个在他们看来对社会毫无用处的行业度过一生。
With the exception of a few government and charity campaigns – a minuscule proportion of total advertising – they could think of nothing morally good to say about their chosen career.	除了个别由政府和慈善机构发起的宣传活动（这些活动只占到全部广告行为的极小一部分）外，他们想不到自己所选择的职业有任何道德益处。
As we have seen, they are not alone.	我们已经看到，他们并非个例。
They were all well educated, with good degrees from good universities.	他们经过名牌大学的良好教育。
Most educated, intellectual people are innately hostile to aspects of advertising.	大多数有教养的知识分子天生就对广告行为的各个方面持敌视态度。
Some, like Lord Reith, are innately hostile to all aspects of advertising.	一些人和里思勋爵一样，对于广告行为的所有方面流露出天生的敌意。
It would be astonishing if anyone as hostile to	如果像里思勋爵这样的一个对广告

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advertising as Reith would choose to work in the industry.	行为极度敌视的人选择到广告业工作，那才令人吃惊。
But without being as hostile as Reith, many of those who work in advertising have personal qualms about their job.	但即使不像里思勋爵那般敌视，许多广告业从业人员依然对自己的工作深感怀疑。
And whether or not they personally have qualms, they soon become used to being verbally attacked by advertising's critics at social events – and quite adept at answering such critics, and fending off their attacks, whatever their own qualms.	不过无论他们自己是否对工作感到怀疑，他们很快就会习惯于来自广告业批评者的言论攻击，变得善于应对这些批评者并且回击后者，而不管他们自己是否同样质疑广告行为。
However, few of them are much good at turning the criticisms on their head, and showing advertising to be a highly worthwhile, indeed moral, business – a business that ordinary men and women in the street benefit from directly, every day, in countless ways.	但是，他们中很少有人能驳倒这些批评，并且证明广告业是一项值得从事的、正派的事业，这种事业每天以无数的方式让普通人能从中受益。
People in advertising get pretty good at defensively arguing that it does little, if any, harm, but – as the graduates at the seminar demonstrated – they seem unable to show it does any positive good.	广告从业人员很善于维护自身地提出，广告很少造成伤害，但是，正如研讨课的那些研究生们所展示的那样，他们似乎无法说明广告的积极作用。
Yet it does.	但事实上广告自有益处。
As we saw in the first chapter, advertising involves a tripartite of three different groups – plus, in fact, a crucial fourth group, unmentioned in that chapter.	我们在第一章中已经看到，广告行为涉及三个不同的群体，事实上，还得加上重要的第四方，虽然在那一章里没有提及。
The tripartite groups mentioned are the advertisers, who spend the money; the media, who get about 90% of the money the advertisers spend; and the agencies, who create the campaigns, buy the media – and make it all happen, for the remaining 10%.	在本章中提及的三方架构包括：广告投放者，它们提供资金；媒体，它们得到广告投放者所提供的90%的资金；广告代理机构，它们运作广告宣传，购买媒体，并促成整个过程，它们得到剩余的10%的资金。
Which, then, is the crucial fourth group involved in advertising?	谁是广告行为中关键的第四方？它什么时候开始介入？
The fourth group is the general public, the consumers, the ordinary men and women in the street who are (or are not) influenced by the advertisements.	第四方是普通大众，是消费者，是街头的普通男女，他们受到（或者没有受到）广告的影响。
This is the group the critics are usually concerned about when they question the morality and benefits of advertising.	这是批评者在质疑广告的道德性质和利益时，通常最为关注的群体。

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But this group is not wholly separate to, or different from, the other groups.	但这个群体并非完全与其他群体隔离，也并非迥异于其他群体。
All four groups overlap and interact: they are generally the same people, with different hats on – the same members of society, in different aspects of their lives.	四个群体相互重合，相互作用：他们通常是同一批人，只不过换了不同角色；他们是社会中的同一批成员，只不过涉及不同的方面。
However, to analyse its morality, it is essential to explore how advertising affects people – affects all of us – when we are wearing these different hats.	然而，要想分析它的道德性质，就必须探讨当我们都有着各自的不同角色的时候，广告行为究竟如何影响了人们，影响了我们所有人。
Advertising helps employees	广告行为对雇员有益
Let’s begin, then, with the advertisers.	那么，让我们从广告投放者开始吧。
In the context of morality, the advertisers concerned are usually large companies.	就社会责任而言，所涉及的广告投放者通常都是大公司。
Nobody would claim that large companies always behave perfectly.	没有人会声称，大公司总是表现完美。
But equally, nobody would deny that there are two things large companies have to do supremely well, if they are to stay in business over the long term.	但同样，也没有人会否认，大公司如果想长期发展下去，有两件事必须做得非常好。
They have to employ and manage sizable numbers of employees, and they have to make profits.	它们必须雇用和管理大量员工，并且它们必须赢利。
So the majority of those men and women in the street earn their pay, or are in the families of those who earn their pay, from major advertisers.	因此，普通人中，绝大多数人（或者说他们的家庭中有人）受雇于主要的广告投放者。
In short, they earn their money – for their food, their clothes, and everything else – from the large companies, the major advertisers.	简而言之，他们从大公司（即主要的广告投放者）那里挣钱来购买食品、衣物和其他的一切。
It might be, of course, that the money the large companies spend on advertising is unnecessary, is wasted.	当然，也有可能大公司花在广告上的资金没有必要，纯属浪费。
In the past, there undeniably were economists who believed advertising is ineffective, and is therefore a waste of resources.	在过去，有些经济学家认为，广告没有效果，因此纯属浪费资源。
Today such economists are few and far between.	如今这样的经济学家已经很少了。
Over recent decades, countless econometric studies, from all around the world, have established beyond further argument that advertising works.	在过去的几十年里，来自世界各地的无数的经济计量研究已经证明，广告行为自有其效果。
Precisely how well advertising works varies	在不同的宣传活动中，广告行为的

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from campaign to campaign, as we saw in the section on the IPA Advertising Effectiveness Awards.	效果也有所不同，我们在讨论英国广告从业者协会广告实效奖的时候已经了解到了这一点。
But overall, as the IPA Awards prove, advertising creates demand.	但总体上，正如英国广告从业者协会广告实效奖所表明的那样，广告行为创造了需求。
What does this mean for ordinary men and women on the street?	对于普通人这意味着什么呢？
It means employment.	这意味着工作机会。
Demand creates sales, sales create jobs; no sales, no jobs.	需求创造销售，销售创造工作；没有销售，就没有工作。
Companies cannot employ people unless consumers buy the goods and services those people produce.	公司只有在消费者购买产品和服务的情况下，才能雇用人手，而这些人手反过来提供了相应的产品和服务。
And more sales mean more jobs.	更多的销售意味着更多的工作。
Putting it like that is a tad simplistic, but it is fundamentally true – as any business leader or economist will confirm.	这样来表达显得有些过于简单，但大体上是真实的，任何一个商业领袖或经济学家都会证实这种说法。
Moreover, when they have jobs, they pay taxes: taxes that fund government expenditure on education, health, law and order, and all the other social amenities we value.	而且，当他们有了工作，他们就会交税：税收为政府提供了可用于教育、医疗、法律和秩序，以及我们所看重的其他社会福利设施的开支。
Taxes that pay the salaries of all those who work for the government, providing those social amenities.	税收也使政府可以为所有负责提供社会福利的工作人员支付薪酬。
So no consumer demand means no sales, no jobs, no taxes, no social amenities.	因此，没有消费者需求就意味着没有销售，没有工作，没有税收，没有社会福利。
Naturally, advertising does not do all of this on its own.	当然，广告行为并非独力完成了这一切。
But it makes a powerful and positive contribution: it helps keep the wheels of industry spinning.	但它作出了强有力的、积极的贡献：它协助推动工业的车轮持续运转。
And it helps companies make profits, the profits on which their long-term existence depends.	它还有助于公司赢利，公司的长期生存依赖于这些利润。
Again, as we have seen, the precise profit advertising generates will vary from company to company, from campaign to campaign.	我们已经看到，不同的公司、不同的广告行为所产生的确切利润各不相同。
And profits not only keep the companies in	利润不仅维持公司的运作，而且也

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business, they are a major contributor to taxes – to more social amenities; and company profits fund investment, to create more jobs in the future – making the wheels spin faster and longer.	对税收作出了巨大贡献，进而带来更多的社会福利。公司利润为投资提供了资金，为未来创造了更多的工作机会，从而让工业的车轮转得更快，转得更久。
So this is the first of advertising's key contributions to society: when people are wearing their workwear hats, advertising creates jobs and all the benefits that flow from them.	因此，这是广告行为对于社会的第一个主要贡献：当人们作为雇员时，广告行为创造出了工作机会以及随之而来的所有利益。
Maybe this explains why there is no successful economy in the world where there is no advertising.	或许这解释了为什么在世界上没有广告行为的地区就不存在成功的经济体。
And while talking about jobs, it is worth noting that approximately one-third of all employees find their jobs as a result of seeing and responding to advertisements.	当讨论广告的时候，必须指出大约三分之一的雇员的工作得益于观看广告并作出反应。
This may not be part of the main debate about the morality of advertising, but it is a substantial benefit to society.	这或许并不是关于广告行为社会责任的主要争论，但它给社会带来了巨大利益。
Advertising helps media users	广告行为对媒体使用者有益
Let's turn to the media, which receive the 90% or so of all advertisers' expenditure.	我们再回到媒体，它收到了广告投放者全部费用的约90%。
How does this help ordinary people?	这对于普通民众有什么帮助呢？
Well, first, in the UK it provides them with roughly two-thirds of all their broadcast media, absolutely free.	首先，在英国，它为民众提供了约三分之二的广播电视节目，并且完全免费。
In other countries, like the USA, this figure reaches 100% of all broadcast media.	在其他国家，比如美国，这个数字达到了100%。
And advertising heavily subsidizes the Internet, so that most websites are available either without cost or at a fraction of their set-up and running costs.	广告行为为互联网提供了大量资金，大多数网站可以无须额外花费或者只需要最基本的建设和运行成本。
The digital media revolution, upon which we are all so dependent, has been provided to us for very nearly nothing – paid for by advertising.	我们现在所依赖的数字媒体革命几乎是免费提供了服务，其资金来源就是广告。
This is a totally new public benefit.	这是一项全新的公共福利。
But advertising's benefits to the media, and thus to society, go wider and much deeper.	但广告行为给媒体以及社会所带来的好处范围更大，影响更为深入。
More than 3,000 consumer magazines are published in Britain.	在英国有三千多种消费者杂志。

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Each one is of personal interest to groups of readers, large or small.	每一种都针对特定读者群体的个人兴趣，无论这些群体是大是小。
And each one is heavily subsidized by advertising, so that its readers – all those men and all those women in all those streets – buy it at a small percentage of its production cost.	每一种杂志都得到了广告行为的大力资助，使得它的读者群体（所有街道上的所有人）都能以生产成本的很小一部分为代价购买到该杂志。
And research shows that many readers of special interest magazines find the advertisements at least as helpful and interesting as the editorial itself.	调查显示，许多特殊兴趣杂志的读者发现，广告的用处和趣味至少不亚于社论文章。
Some magazines contain only advertisements, with no editorial whatsoever: living proof that their readers value the advertising they contain.	一些杂志只包含广告，没有所谓的社论：这充分说明，它们的读者更看重杂志所包含的广告行为。
As with magazines, so it is with almost all other advertising media, from cinemas to public transport: the revenue they receive from advertising reduces, even if only marginally, the prices they charge the public for what they provide.	不仅杂志，其他所有的广告媒体，从电影到公共交通工具，都是如此：它们从广告行为中得到的收入降低了（即使只是有限地）它们向公众设定的作为服务回报的价格。
But we have not yet got to the most significant media benefit of all.	但我们还没有谈及媒体最重要的好处。
Advertising provides societies with an open, influential, and politically independent press.	广告行为为社会提供了开放的、具有影响力的、政治上独立的刊物。
Without advertising, the price of newspapers would rocket. Then their circulations would plummet.	如果没有广告行为，报纸的价格将飞涨，销量将猛跌。
Then the prices would rocket again.	随后价格将再次上涨。
The outcome?	结果是什么呢？
Our diverse and competitive local and national press would shrivel.	我们所拥有的多样化的、相互竞争的地方性和全国性刊物将萎缩。
Newspapers are already under heavy competition from the Internet.	报纸已经承受了来自互联网的巨大压力。
Without any advertising subsidy, many newspapers would close down.	如果没有广告行为提供补助，许多报纸只能停刊。
A ridiculous thought?	很荒谬的想法？
Not at all.	一点也不。
Politicians, in all countries, often seek to control the media – successfully and brutally in non-democratic autocracies.	每个国家的政治家都时常试图控制媒体。
In democracies, their efforts to control the media have to be more subtle.	在民主国家里，他们不得不采取更具隐蔽性的方式来努力控制媒体。

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As was noted on page 19, in order to control the press, in 1712 British politicians imposed a duty of one shilling on every advertisement published in newspapers.	本书第19页已经提到，为了控制报刊，1712年英国的政治家对报纸上刊登的每份广告征收了1先令的税费。
The politicians' aim was deliberately to cut the newspapers' advertising revenue, in order to make the papers more expensive and thus stop people – particularly poorer people – from reading them.	政治家的目标是，削减报纸的广告收入，使报纸变得更贵，进而迫使人们，尤其是穷人停止读报。
This was one of several taxes designed to restrain the power of the press.	这是用来限制报刊影响力的税种之一。
The advertising tax was steadily increased, and was not abandoned until 1853.	广告税稳步增长，直到1853年才被废除。
As intended, it helped hold back the development of a free press in Britain for almost 150 years.	它达到了预期的目的，在长达近150年的时间里阻碍了英国报刊的自由发展。
A politically free and critical press, unfettered by any dependence on government finance, is one of the strongest protectors of individual liberty.	拥有政治自由和批评权利、不依赖任何政府资助的报刊，是个人自由最强有力的保障之一。
Advertising plays a vital role in this.	广告行为在其中扮演了重要角色。
As with advertisers, nobody would claim the media are perfect.	和广告投放者一样，没有人会声称媒体是完美的。
But without advertising, the media would be far weaker, far smaller, and almost certainly far more expensive.	但没有广告行为，媒体将远比现在孱弱，比现在规模更小，并且肯定会更为昂贵。
And the public, now wearing their media-receiving hats, would be far worse off.	公众（现在作为媒体的受众）的境遇将更为糟糕。
Advertising helps national creativity	广告行为对全国性创造力有益
You will rightly think this is the least contentious area of the debate.	你不难想到，这是关于广告行为的辩论中争议最少的一部分。
Advertising inevitably helps advertising agencies – the smallest sector of the tripartite – as they would not exist without advertising.	广告行为对广告代理（三方架构中最小的一方）有益，因为没有广告行为，它们就无法生存。
And advertising agencies are, inherently, founts of creativity.	而广告代理则是创造力的源泉。
But this contributes indirect benefits to society too.	但这一关系也间接地给社会带来了好处。
The agencies provide many serious artists and writers with a regular salary, so they can paint and write their own works.	代理机构为许多严肃的艺术家和文字创作者提供了固定收入，使得他们可以创作自己的作品。
Numerous writers and artists worked in	无数的文字创作者和艺术家在成名

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agencies before becoming established in their own right.	之前都曾在代理机构工作。
Many great painters were also great poster artists.	许多伟大的画家同时也是伟大的海报艺术家。
Exactly the same is true of film directors, many of whom learned their cinematographic craft making commercials.	电影导演也是如此，许多人通过拍摄广告磨炼他们的摄影技艺。
The agencies provide creative employment not only for the writers and art directors who work directly for them, but also provide employment to a vast hinterland of freelance creative people: photographers, designers, film directors, lighting and cameramen, actors, set designers, lettering artists – as well as those who produce the hardware for all their output: printers, film manufacturers and processors, display and set builders.	广告代理机构不仅为文字创作者和艺术指导之类直接为其服务的人提供创意工作，而且也为一大批自由撰稿的创意人员提供工作机会，其中包括了摄影师、设计师、电影导演、灯光师、摄像师、演员、布景师、美工师，以及其他负责硬件生产的人员，如印刷人员、胶片制造和处理人员、展示和布景搭建人员等。
Together, this sprawling creative network feeds ideas and originality into the nation's creativity, catalysing a cauldron of innovation in both the commercial and the pure arts, from which society benefits immensely.	总体上，这个庞大的创意网络将想法和原创性注入整个国家的创造力，促成商业和艺术领域的大量革新，整个社会从中受益良多。
Moreover, the public – wearing its imaginary 'aesthetic hat' – benefits directly from the agencies' work, as many advertisements succeed in being amusing, clever, witty, charming, striking, and sometimes even beautiful.	而且，公众（作为审美主体）从广告代理的工作中直接受益，因为许多广告的成功之处就在于有趣、聪明、睿智、有魅力、引人注目，并且有时充满美感。
This was well expressed as long ago as 1896, in a Hamburg Poster Exhibition Catalogue:	早在1896年，在德国汉堡举办的一场海报展览的目录上，就有人这样写道：
Art should be accessible to everyone ... not only to those who can afford to buy works of art or have the time to seek them out in galleries ...	艺术应该向所有人开放......不仅只针对那些有经济实力购买艺术作品的人，或者那些有空闲时间在艺术展览馆搜寻艺术作品的人......
Art must go on the streets, where chance will bring it to the notice of many thousands on their way to work who have neither the time nor money to spare.	艺术必须走上街头，在那里艺术有机会引起成千上万人的注意，这些人正走在上班的路上，他们既没有时间，也没有闲钱。
High ethical standards are fulfilled by posters created for everyday practical purposes – provided they are good posters.	日常的、目的性很强的海报体现了很高的水准，只要这些海报质量够好。

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A perfect description of yet another way in which advertising benefits the men and women in the street.	这是广告行为使普通人得到好处的另一种方式。
But now we must come to the kernel of the moral question.	但现在我们必须转向道德问题的核心。
Advertising helps the public	广告行为让公众受益
This is the trickiest part.	这是最需要我们慎重对待的部分。
Showing how employees and their families (that's nearly everyone), and media-users (that's nearly everyone), and national creativity (that involves nearly everyone) all benefit from advertising is relatively straightforward.	要说明广告行为让员工及其家庭（几乎是所有人）、媒体使用者（几乎是所有人）和全国性创造力（几乎涉及所有人）都受益，这相对容易做到。
But does advertising really help when people are wearing their fourth hat, as consumers?	但当人们换到第四种身份（即消费者）时，广告行为真的对他们有帮助吗？
Or does it, as the critics have long contended, merely manipulate them?	或者，正如批评者长期以来坚持认为的那样，广告行为只是在操控他们？
Part of the problem here is that when it comes to consumers, to talk about 'advertising' is misleading.	这里存在的一个问题是，当涉及消费者的时候，讨论"广告行为"具有误导性。
Consumers do not respond to advertising.	消费者并不会对广告行为作出回应。
They respond to advertisements.	他们回应的对象只是广告本身。
And, as has been emphasized throughout this book, advertisements are extremely diverse.	本书一直都在强调，广告具有非常强烈的多样性。
So the benefits consumers derive from them are equally diverse.	因此，消费者从中得到的益处也具有多样性。
Let us begin with information: we live, it is often said, in an information society.	让我们从信息开始：人们时常说，我们生活在信息社会。
And economists have long justified advertising as a source of information.	经济学家很早就证明，广告行为是消息的源泉。
Certainly the public obtains a great deal of important and helpful information from advertisements.	当然，公众从广告中获得了大量重要且有用的信息。
Take prices.	以价格为例。
Nowadays, as we have seen, many of the largest advertisers are retailers, and the great majority of retail advertisements promote low prices.	我们已经看到，现在最大的广告投放者中，有许多都是零售商，而零售广告中的绝大多数都在宣传低价。

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Not only is this information directly helpful for shoppers, it indirectly drives prices down.	这些信息不仅对购物者有直接帮助，同时也间接地把价格降了下来。
When one supermarket promotes its low prices for certain goods, other supermarkets swiftly retaliate by cutting their own prices – otherwise they know they will lose customers.	当一家超市宣传某些低价产品时，其他超市会迅速跟进调整它们的定价，否则它们就会失去客户。
Overall, prices fall.	总体上，价格将下降。
For the public, this is a pretty good deal.	对于公众来说，这是笔很划算的交易。
At the same time, the quality of many of the goods and services we buy is constantly being improved, however slightly.	与此同时，我们所购买的许多产品和服务的质量也不断得到了改进，即使只是微小的进步。
Consumers benefit by getting information about these improvements from advertisements.	消费者从广告中得到了这些改进的信息，并从中受益。
And, once again, this forces competitors to retaliate by making quality improvements of their own.	这再次迫使竞争者通过改进它们的产品和服务质量来进行调整。
It is a continuous process.	这是一个持续的过程。
As with price-based advertising, this stimulates competition, and the public reaps the rewards.	和基于价格的广告行为一样，这刺激了竞争，因而公众能从中获益。
Then there are completely new products.	还有全新的产品。
The public gets its information about new products in a multitude of ways, but none is faster or simpler than advertising.	公众能通过众多方式了解到新产品，但最快捷、最简便的方法还是广告行为。
And there are endless occasions when consumers are searching for something – a new car, or a kid's birthday present, or an ointment to treat their spots – and advertisements tell them what is on offer.	有无数次当消费者在搜寻某个产品或服务（如新车、婴儿的生日礼物，或者消除疙瘩的药膏）时，是广告告诉他们相关的产品信息的。
For consumers, this is all helpful information.	对于消费者来说，这都是非常有用的信息。
But it still begs one big question.	但还有一个大问题。
How does the public benefit from advertisements that contain little or no information – particularly if these advertisements are for things the public knows about already?	公众是如何从那些包含很少信息（甚至没有信息）的广告中受益的，尤其是那些公众已经熟悉的产品或服务的广告？
Information-lite advertisements include a great swathe of brand advertising, from Heineken to Heinz, from Kellogg's to Kit Kat, from Persil to Perrier.	只含少量信息的广告包括很多品牌的广告行为，从喜力到亨氏，从家乐氏到奇巧，从宝莹到毕雷，都是如此。
So how do consumers benefit from advertisements that provide them with almost	那么，消费者如何从那些几乎没有

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no information at all?	信息的广告中受益呢？
In a couple of ways, at least.	至少有几种方式让他们受益。
First, memories fail – or anyway need jogging.	首先，记忆容易出错，或者说需要不断巩固。
Everyone needs to be reminded about brands they like, but which slip from their minds.	每个人都需要被提醒他们喜欢但又时常想不起来的品牌。
Awareness and tracking studies constantly show how quickly people forget about a brand once its advertising stops.	品牌了解度和追踪研究不断显示，一旦广告行为停止，人们总是很快忘记一个品牌。
Second, marketplaces are not static.	其次，市场并非静止不变。
Consumers' needs change all the time as they progress through life's stages, and though they may learn of the existence of a brand when young, they may not need to use it until they are older.	在人生经历的不同阶段，消费者的需求一直在变化。虽然他们可能在年轻的时候就知道某个品牌的存在，但他们可能直到多年后才会使用该品牌。
An information-lite memory-jogging advertisement is often sufficient to do the trick.	只包括少量信息、起到巩固记忆作用的广告常常足以做到这一点。
Finally, getting back to the graduates at the seminar, there are specific areas of advertising which incontestably help society.	最后，让我们回头来看参加研讨会的那些研究生。广告行为中有某些特定方面毫无疑问对社会有所帮助。
Most government campaigns, charity campaigns, and pressure group campaigns bring worthwhile causes to the public's attention.	大多数政府宣传活动、慈善活动和压力团队的宣传活动让公众注意到了某些值得关注的事业。
All these areas of advertising have grown in recent years.	近年来，广告行为的这些方面得到了发展。
They are not the basic moral justification for advertising – but they unquestionably make their contribution.	它们不能证明广告宣传是道德行为，但它们毫无疑问起到了应有的作用。
A burgeoning world of choice	多样化选择的世界
Advertising today must be seen in the context of a world of immense variety and choice.	如今的广告行为必须在充满多样性和不同选择的世界大背景下加以考察。
In economies where there is no choice, there is no need for advertising.	在缺少选择的经济体中，不存在对于广告行为的需求。
But in modern, affluent societies, the average large supermarket offers shoppers about 40,000 different lines; there are some 2,000 new models of car available; plus an uncountable number of consumer durables, fashions, electronic widgets, entertainments, holidays,	但在现代的富裕社会里，大型超市平均向购物者提供约四万种不同的产品类别，有约两千款新的车型，加上无数的耐用品、时尚用品、电器、娱乐服务、度假游玩、金融投

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financial investments – the list goes on and on.	资服务等。
People need to be able to sort out all these choices reasonably swiftly and simply.	人们需要通过合理的方式快速、简便地理清这些选择。
Advertisements help them select the things they want, and reject those they don't, without spending forever on the task – and without going crazy.	广告帮助他们选择他们想要的产品和服务，拒绝他们不想要的选择，避免了永远纠缠于选择，也避免了因无法抉择而发疯。
None of this will refute the arguments of those who are against particular advertising sectors.	这一切都无法反驳那些反对某些广告行为的人所提出的论点。
People who want to ban advertising of tobacco, or alcohol, or advertising to children will not be persuaded their views are wrong simply because advertising is generally beneficial.	人们想要禁止烟草类或酒类广告或针对儿童的广告，这些人不会仅仅因为广告行为总体上对人们有益就被说服，并承认他们的观点有误。
But equally, their specific concerns, whether or not you agree with them, do not affect the broader case for advertising.	但反过来，无论你是否同意他们的特定看法，他们的观点不会影响宏观的广告行为。
So what is the role of advertising in society?	那么，广告行为在社会中的作用是什么呢？
It creates employment, now and in the future; it provides the public with numerous free and inexpensive media; it supports media independence; it supplies shoppers with a great deal of helpful information; it pushes prices down and quality up; it keeps the public aware of all the different brands available; it helps them select from the vast range of choices modern economies offer – and it does most of this creatively, and cost-effectively.	答案如下：广告行为现在和将来都能创造就业机会；它为公众提供无数自由、廉价的媒体；它支持媒体独立；它为购物者提供大量有用的信息；它降低价格，提高质量；它让公众对所有可供选择的不同品牌保持了解；它帮助公众从现代经济体所提供的大量候选项中作出选择；并且，它以充满创意的、具有成本实效的方式做到上述大多数方面。
Perhaps all this should suffice to make the graduates feel that if they do spend their lives working in advertising, well, their lives will indeed have been worthwhile.	或许所有这一切足以让这些研究生感到，如果他们真的毕生从事广告工作，他们将不虚此生。

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